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DESIGN REPORT

A PLACE OF BECOMING...

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Design Report

A place of becoming
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_____ **A place of becoming...** _____
a place for antenatal preparation and postnatal readiness

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Bridgette 29.04.2004

Introduction

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Point of departure

Cosmogony – the creation of the universe

- Cosmo (god) put chaos in order, to rule human activities; ritual social and economical behavior

The thesis started off from the word “Cosmogony”, the idea was to trace the root of humanity, the beginning. How it was began and developed.

- If god is the one who put chaos together at the beginning of humanity, what would it be now to rule our world? Technology, i.e. Computer?
- Or the myths of cosmology merely exist in the world of childhood?
- Are we still repeating god's creation today?

Further understanding of Cosmogony

According to the book “ the profane, scared and nature”, *all external* objects are ritual because where it comes from is ritual, i.e. thunder storm/ pearl from deep ocean. And all human acts are merely an imitation of gesture which initiated by god / heroes (in the name of god), such as settlement in a new unknown/uncultivated country are equivalent to an act of creation where temples and cities prototype relate heavily with the model of celestial.

Project selection

One way of connecting back with the ancient is through history, to understand the idea of how the cosmos function is via the instruments they have used, since almost everything our ancestor produced were heavily related with the celestial and the product left is mainly jewels because human were buried with their most valuable. Therefore, the first idea was to design a jewelry museum.

Potential building type 1: Jewelry Museum

Programme:

Hall of universe

Fairy tale land – children library

Entrance foyer theatre

Performing art center, observation area & café

Exhibition, display of instruments, science park – garden outdoor space

Hall of the planet earth

Museum of Jewelry, manuscripts, miniatures

Textiles and costume

Craft workshop

Weaponry

Ancient astronomical instrument

Materials:

The design idea towards the architecture is about craftsmanship and to combine in such a way to suggest the sense of vernacular architecture. With existing and common materials such as woods, brass, metal, small amount of glass, steel, copper, zinc nickel and so on are proposed.

Cosmos = to indicate the existence of a certain harmony and proportion in the world, even "a consonance between ourselves and the universe". It implies a particular type of order / pattern prevails in the world.

For it is the break effected in space that allows the world to be constituted, because it reveals the fixed point, the center axis for all future orientation.

"Center of the world" Cosmos + space

All space is different

- The sacred space & The profane space

Although human were living in the "profane world", there are places that still valued to man, such as *the birth place*, *sense of his first love*, certain places where he visited at youth, these are the holy places for man.

- A church in a modern city

Church acts as a threshold – a distance between two modes of being, the profane and the religious. The door of a church symbolized as a boundary as well as where the two modes communicate and interact, it is where the passage from profane to the sacred world is made possible.

The threshold, the door here acts as a solution of continuity in space immediately and concretely; hence for their importance and symbols and at the same time, a vehicle of passage from one place to another. It is a separation as well as a connection. Most churches contain an upward opening in making connection with the God, it is to allow God to come down and launch on earth.

Potential building type 2: an observatory spa + children library

Since most of the human activities dealt with the celestial and child, i.e. the beginning and the world, the second potential building type became more about the celestial pattern, the beginning of humanity, earth and heaven, sky and ground.

An observatory hall is introduced here, a place where allow human to clean their body; mind and to be able to "communicate" with God. It could be a bath house as well as a observatory place.

Programme:

- Bathhouse
- Observatory tower
- Children library

Potential building type 3: Daydream factory (a resort center) for individual artist

It was clearly stated “what is to become our world must be first created.” Art is heavily related to creation, from graphic art, printing art to architecture. It involves a lot of creative ideas throughout the process. Other than such profession, creation almost happens at our youth everyday, when imaginations changes, go beyond every boundary and exploring new ideas and matter every second. My third potential building type is to design a place both for artist and children to explore their ideas, to share, to design and to play.

Programme:

- Mental Creation (children creative library)
- Physical creation (handmade products)
- Museum of Own creation (a place of exchange ideas and thoughts)

It is a place for them to find their “*axis Mundi*” in order to locate themselves in the world as well as a way to regenerate themselves.

Potential building type 4: a retreat center for pregnancy

Cosmogony is very much about sacredness and creation of oneself, the past, present, future and the beginning is critical. If the root of our universe is cosmogony, the beginning of humanity must be the womb inside the female body, thus the moment while being pregnant.

Programme:

- Antenatal preparation and postnatal readiness
- Yoga
- Swimming
- Massage
- Library
- Learning class
- Early learning center
- Postnatal depression consultancy
- Both antenatal and postnatal body checkup
- Café

Clients and users

The potential building types allow the project to narrow down the possible clients and users, such as archeologists, children, artists and pregnant women.

Theory analysis
architectural issue

'theoretical research
cosmogony
pregnancy
internal space
position

Architectural issue and position

What is the nature of architecture? Or simply; what are the possibilities of architecture?

Apart from providing a physical dimension for various functions; adequate lighting and circulation and fulfilling regulations. What else can architecture offer to the public?

A sensory moment? A memory of the place? Or merely a physical comfort which leads to a transcendence?

Contemporary architecture at large has become an art of the printed image fixed by the hurried eye of the camera. The gaze itself tends to flatten into a picture and lose its plasticity; instead of experiencing our being in the world, we behold it from outside as spectators of images projected on the surface of our eye.

As buildings lose their plasticity and their connection with the language and wisdom of the body, they become isolated in the cool and distant realm of vision. With the loss of tactility and the scale and details crafted for the human body and hands, our structures become repulsively flat, sharp-edged, immaterial, and unreal. The detachment of construction from the realities of matter and craft turns architecture into stage sets for the eye, devoid of the authenticity of material and tectonic logic.

Senses of the architecture

In Renaissance times, the five senses were understood to form a hierarchical system from the highest sense of vision down to the lowest sense, touch. The system of the sense was related to the image of the cosmic body; vision was correlated to fire and light, hearing to air, smell to vapor, taste to water, touch to earth.

“Every touching experience of architecture is multi-sensory; qualities of matter, space, and scale are measured equally by the eye, ear, nose, skin, tongue, skeleton and muscle. Architecture involves seven realms of sensory experience which interact and infuse each other.”¹

Steven Holl

Realms of experiences

Eye touches; the gaze implies an unconscious bodily mimesis, identification. Perhaps, we should think of touch as the unconscious of vision. Our gaze strokes distant surfaces, contours and edges, and the unconscious tactile sensation determines the agreeableness or unpleasantness of the experience. The distant and the near are experienced with the same

¹ Question of Perception – Phenomenology of Architecture, Steven Holl, Juhani Pallasmaa, Alberto Perez-Gomez, A+U, July 1994, special issue

intensity. Great architecture offers shapes and surface molded for the pleasurable touch of the eye.

The eye is the sense of separation and distance, whereas touch is the sense of nearness, intimacy and affection. During overpowering emotional states we tend to close off the distancing sense of vision. Deep shadows and darkness are essential, because they dim the sharpness of vision and invite unconscious peripheral vision and tactile fantasy. Homogeneous light paralyses the imagination in the same way that homogenisation eliminates the experience of place.

Primitive man used his body as the dimensioning and proportioning system of his constructions. The builders of traditional societies shaped their buildings with their own bodies in the same way that a bird molds its nest by its body. The essence of a tradition is the wisdom of the body stored in the haptic memory. The essential knowledge of the ancient hunter, fisherman and farmer, as well as of the mason and stone cutter, was an imitation of an embodied tradition of the trade, stored in the muscular and tactile sense.²

There is an inherent suggestion of action in images of architecture, the moment of active encounter or a promise of use and purpose. A bodily reaction is an inseparable aspect of the experience of architecture as a consequence of this implied action. A real architectural experience is not simply a series of surface images; a building is encountered – it is approached, confronted, encountered, related to one's body, moved about, utilised as a condition for other things.

A building is not as end to itself; it frames, articulates, restructures, gives significance, relates, separates and unites, facilitates and prohibits. Consequently, elements of an architectural experience seem to have a verb form rather than being nouns. Authentic architectural experiences consist then of approaching, or confronting a building rather than the façade; of the act of entering and not simply the frame of the door, of looking in or out of a window, rather than the window itself.

The authenticity of architectural experience is grounded in the tectonic language of building and the comprehensibility of the act of construction to the sense. We behold, touch, listen and measure the world with our entire bodily existence and the experiential world is organised and articulated around the center of the body. Our domicile is the refuge of our body, memory and identity. We are in constant dialogue and interaction with the environment, to the degree that it is impossible to detach the image of the Self from its spatial and situational existence.

An architect should internalises a building in his body; movement, balance, distance and scale are felt unconsciously through the body as tension in the muscular/ feminine system and in the positions of the skeleton and inner

² Question of Perception – Phenomenology of Architecture, Steven Holl, Juhani Pallasmaa, Alberto Perez-Gomez, A+U, july 1994, special issue

organs. As the work interacts with the body of the observer the experience mirrors these bodily sensations of the maker. Consequently to the body of the inhabitant.

Understanding architectural scale implies the unconscious measuring of an object or a building with one's body, and projecting one's bodily scheme on the space in question. We feel pleasure and protection when the body discovers its resonance in space.

When experiencing a structure, we unconsciously mimic its configuration with bones and muscles; the pleasurably animated flow of a piece of music is subconsciously transformed into bodily sensations. The structures of a building are unconsciously imitate and comprehended through the skeletal system unknowingly, as we perform the task of the column or the vault with our body.³

Interiority becomes my major interest in architecture because I believed in the importance of primitive, bare essential and genesis of things. Such brings me to the root and the creation of the universe, the cosmogony.

³ Question of Perception – Phenomenology of Architecture, Steven Holl, Juhani Pallasmaa, Alberto Perez-Gomez, A+U, july 1994, special issue

Cosmogony - Creation of life

By this term is understood as an account of how the universe (cosmos) came into being (gonia — gegona = I have become). It differs from cosmology, or the science of the universe, in this: that the latter aims at understanding the actual composition and governing laws of the universe as it now exists; while the former answers the question as to how it first came to be.

The Christian Faith accounts for the origin of the universe by creation ex nihilo of the matter out of which the universe arose, and the preservation, or maintenance, of providence according to which it developed into what it now is. Modern science has propounded many theories as to how the primeval gaseous substance evolved into the present harmony of the universe (by C. Darwin). These theories may be called scientific cosmogonies; and the account of the origin of the world given in Genesis, is styled Mosaic cosmogony. The word cosmogony is, however, usually applied to mythic accounts of the world's origin current among the peoples of antiquity and the more modern races which have not been touched by recent scientific methods. Here, the word is understood in this latter sense. In treating the strange admixture of pseudo-scientific speculations and religious ideas which the human mind, unassisted by revelation, elaborated to account for the existence and harmony of the universe, we are forced at first to follow only the chronological order. The different accounts given of the origin of the heavens and the earth are at first sight so irreconcilable, so fanciful that no other order of treatment seems possible; but an attempt will be made in the conclusion to sum up and systematize the various ideas enumerated, to trace the various lines along which past thought and fancy developed to some great central principles, and thus to show the unity which underlies even this confusing diversity.

The concept is to remember that sacred means the “power to reality”, every gesture in profane time is merely the imitation of God. It is to belief that God “created” everything at the beginning of time, including humanity.

The idea of “becoming, being, creation and wholeness” intrigues me. If the first giver of life is God, then the second, who nurse life, must be the women because they embody the creative aspect of God. The institution of a woman is the fountain of spirit in which the future of humanity is nursed. Moreover, probably the closest and nearness to primitive creation in terms of modern world is - pregnancy.

Sexual difference – Masculine? Feminine?

“Woman is still the place, the whole of the place in which she cannot take possession of herself as such.”

Luce Irigaray

Irigaray leads us to the primal origin of place by suggesting “*According to that story, man and woman were once joined together in such a way that they rolled around, locked in embrace. Then they were split apart, but endlessly each seeks to find the lost half and embrace it once more.*”⁴ Taking the quality of place back to human bodies and defines by the sexual differences in body of man and of woman as their differences relates to place. For Irigaray, place can only be named as place when it is bodily specific and thoroughly immersed with sexual history. She provides the theory of “if there are bodies and there are places” and “there are bodies-as-place”, for example, the mother’s body as a place for the prenatal child which is a virtual for all societies. She also affirms the fact that not only is a woman in a place but “place in her, is in place, not only as organ, but as vessel or receptacle. It is place twice over: as mother and as woman.

According to Kant, place is a middle ground between extremes. However, rather than merely being the first or last place for a single kind of other, Irigaray suggests a woman is also a place in relation to a child, her won mother, or God. Hence, a feminine body-as-place is doubly engaging: it engages itself by its anatomical invagination (i.e., its interior parts inside its own skin), and thanks to its active receptivity it engages others (children, lovers, mother, God).

Woman, in Irigaray’s thesis, insofar as female body is a container, is never a closed one. As place is never closed. The boundary of her body touches against one another while still remaining open.

Contrary to Aristotle’s exclusionary physics, to be doubly enveloped is to be doubly open: open to oneself within oneself and open to the other outside oneself. But the other is also within as in the internal imago of the mother, in pregnancy. Hence, A woman’s body has an oxymoronic structure: it is an *open /enclosure*.

Woman’s body is an organic body. Irigaray strongly believes in such statement and proposes the female body as the scandalous exception that proves the rule: it is a paradigm of place and yet is neither unperforated nor stationary. She also points out not only that body itself is place and that place is as body-bound as the body itself is sexually specific. The effect is to burst the bounds of place when these bounds are determined but the limits of inorganic, sexually undifferentiated body; **it is to make place something elastic and alive – an interactive and engaging envelope – that reflects the enveloped body in its dynamic and developmental being.** As a result,

⁴ The fate of place, A philosophical History, Edward, S. Casey, University of California Press

both place and body lose the inelastic and rigid moorings to which they are consigned in straitened physical and metaphysical models.

For Irigaray, the body that matter most in place – the body that is pure moveable matter – is the female body. She also insists on woman's enveloping/enveloped body becomes a microcosmic dwelling place, for men, for the child and for herself.

Irigaray's answer is that men and women ought to constitute and cultivate places that are reflective of their differential sexual identity. "If any meeting is to be possible between man and women, each must be place as appropriate to and for the other, and toward which he or she may move." Such differential implacement should happen not just in architectural terms but also in the two realms man and women share most fully: "perception" and "conception".

And last but not least, according to her view, a female body should be seen as itself a cause: as a place with its own causal efficacy rather than a place that is merely an effect. Women, in their part, must cultivate their own places for themselves and for each other. These places ought to reflect their bodily habitudes and interest, that is, their lived specificity, as closely as possible.

"The search for creation" will occur in the only place where it can be pursued: in the re-engendered bodies of those who envelop themselves and each other in an embrace of mutual recognition and satisfaction while maintaining and respecting sexual difference, however fluid this difference may be. From within this embrace, the creative enmeshment of body and place – and thus of woman and man, parent and child, self and God-can begin to take its rise.⁵

⁵ The fate of place, A philosophical History, Edward, S. Casey, University of California Press

My position

Whether it is a feminine space, or masculine space. A *place* should be able to offer the sense of **intimacy**, in terms of its physical construct as well as habitational outcomes. By which, I mean a place in some way should offer a transmutation of revelation that on the condition one remembers.

No doubt, feminine is probably one of the most complicated and complex issue can be imagined at present. Anything relates to female hence to other layers of matter, and imagination is the key source. I believe, women are born to be more creative than men, not only because woman beholds the ability to give birth, but also in terms of the variation of emotions and psychological changes, that make a woman generally more imaginative than man. Also, as Irigaray has clearly defined, a woman has to play different characters, she in herself is playing a multi-character role which leads to an even more sensitive reaction to all matters.

I partially agree to Irigaray 's point that woman in herself is a place, that she needs to find herself in order to construct the rest of her world. I also find it intriguing that she suggests a female is an organic body and it is elastic and alive, an interactive and engaging envelope – which reflects the enveloped body in its dynamic and developmental being. Just to imagine a space upholds the quality of such phenomenon.

I believe in feminine space, but not necessary believe in the existence of masculine space. To me, there is only feminine spaces, anything else is not feminine, can be named as masculine. However, there is merely a feminine space when there is a masculine space. The two are interactive and exist upon each others. What I am trying to apply is there are certain quality of a feminine space that other spaces do not obtain, in this thesis, my aim is to find our such possible qualities in architecture.

Woman represents the character of delicacy, fragility, sensitivity and intimacy. I believe when one is to design a feminine space, the same attitude should be apply when considering every single detail (not only in terms of physical detail but also humanistic appreciation) in a architecture.

The Querini Stampalia Foundation by Carlo Scarpa offers me with the experience of detailing and memory of the *place*, however yet I am not fully convince if it can offers the sense of feminine quality, but it is definitely not a masculine architecture.

The Querini Stampalia Foundation in Venice

Grounding

A relationship to ground is more than just the physical aspect of where the built form meets the ground plane or surface. Ground has depth; a stabilising necessity for al buildings. As ground conditions vary, the treatment and attitude to the ground can be culturally or regionally identified.

“you move into a place, and after a few generations it has changed you, and you have wrought your culture, using the landscape as an anvil...”⁶

P. Shephard

Our environments; their geology, topography and nature influences the buildings we shape. The availability and use of local materials can become specific to certain areas or regions reflecting and influencing the culture that shapes them. However, this is more evident historically as through industrialisation, mass-production has over-taken the local understanding of materials. The applications and limits of the material are understood through making. The intimate knowledge of materials that is understood through making has become distanced or detached from the nature of the material by increasingly mechanised making techniques. Buildings are reduced to component or pre-fabricated parts. In this context, to discuss the Querini Stampalia Foundation becomes pertinence.

Venice has due to its history and unique geography “ build and developed on the mud-banks of the shallow lagoon, largely escaped any impact of industrialisation as experiences by other Western cities. In this sense, “the absence of industrialisation has prolonged craftsmanship.”⁷ Most of the local population has moved to the mainland for economic reasons; now, the inhabitants of Venice are mainly defined by the transitory tourist. In this sense the traditions and culture of the Veneto, the past traditions have informed the response of this project in its grounding, both physical and in the context of culture. The waterways of the city of Venice are known worldwide. This city of rich and varied appearances, inspires magical and mystical images, such as those described by Italo Calvino’s *“Invisible cities”*, all based on Venice. Beyond the magical waterway and alleys, there is the tradition and subsequent problems of building on water. In this respect most of the buildings adjacent to canals are entered directly from the canal into the ground floor are, the main façade is presented to the canal. This has become the historical formal entrance into many palaces and houses of the elite of Venice.

Solid ground within the city is in direct contrast to the waterscape within which it is situated. In fact, how does one determine or define the ground plane in a place where water is the environment. Is the water the datum level? Its changes measured against the fixed ground planes of the man-made structures? Is this the condition of Venice, a land established by the different and variable ground floor levels? A topography of floor planes varying by the measure of one, two or many number of steps? Or is it the annual temporary condition of high water, which establishes a different occupation of “ground”? The notion of ground is less tangible and so creates a whole series of questions as to what ground it. Is it a man-made construct? Not necessarily ignoring the natural conditions and establishing a *tabula rasa*, but by creating a floor plane it becomes a man-made construct by definition. But grounding is

⁶ Nation in “The Cultivated Wilderness; or, what is landscape?” by Paul Shephard, MIT Press, London 1997

⁷ “Querini Stampalia Foundation – Carlo Scarpa” by Richard Murphy, Architecture in Detail series, Phaidon Press, London 1993

not necessarily a direct relationship with the ground as it has a wider interpretation of its social, cultural, economical and historical context. Is it grounded by the materials used, found in the local Veneto region?

In this project, Scarpa has dealt with a number of different issues of ground, which is revealed not only in the built form, but also in the attitude towards built form and the process of making. Venice has a tradition of craft and making which is continued today. As the birthplace and home to Carlo Scarpa, this has greatly influenced his attitudes and approaches to design. For Scarpa, this is a slow process, working closely with a small team of craftpeople; often using the same people on a number of projects.⁸

The sense of decay is ever present and has come to characterise Venice to the visitor. This could be seen beyond the process of weathering, the feeling of faded grandeur, further symbolised by the loss of Venetian to the mainland. And so on a city overrun but dependant on tourists, the ideology of restoration and renovation has been to imitate the established building and craft traditions. In this sense, the Querini Stampalia Foundation is seen as a departure, using traditional material and techniques, but in a designed and complementary way. Fusing the old and new; a poetry of form through an understanding of the materials, their nature and appropriateness of application only achieved by working closely with a small group of craftsman.

This intervention into the ground floor of the building exploits the frequent occurrence of flooding or high tides. The given context is an existing building, already having an established ground floor. Scarpa works between this established ground floor and the different levels of the historical canal access, the garden beyond, rising water levels and the level of the piazza opposite the building. There is the situation between hard or solid ground and the shifting grounding of water. It is in the entrance to the building that these two opposing conditions meet.

Expressed in the bridge connecting the entrance into the building from the public space directly opposite the canal. The common stone used in Venice for corners, window dressings and thresholds is Istrian stone. The use of this stone is specific to the first two steps of the bridge. They become grounded physically, culturally and historically in the base, which is fixed to the embankment from which the "tautly"⁹ arched bridge springs.

The bridge has four risers up and five down. In the act of entering the building the relationship between the two ground plane levels is experienced; that of the public space and that of the interior of the gallery. Integral to these two planes is that of a third plane; the shifting plane or surface of the water. The floor surface of the entrance room refers to the historic use of mosaic or terrazzo as ground floor surfaces. These surfaces were used as they accommodate movement caused by variations between moist and dry conditions. Making is of a tradition borne out of the location. The four

⁸ "Querini Stampalia Foundation – Carlo Scarpa" by Richard Murphy, Architecture in Detail series, Phaidon Press, London 1993

⁹ "Querini Stampalia Foundation – Carlo Scarpa" by Richard Murphy, Architecture in Detail series, Phaidon Press, London 1993

different stones used are specific in their colours; representative of different surrounding areas grounding the building in its regional Italian context.¹⁰

Instead of excluding the water with its varying tides, the water is channeled into the building where the floor levels are manipulated to accommodate different levels of water whilst maintaining the occupation of the building. In the Venice Biennale 1999, a video installation in the Querini Stampalia Foundation found an appropriate setting in a building that accommodates water, which was an integral part of the artwork. Although the flooding of the room was not a natural phenomenon, it is still in the spirit of the poetic integration of the water of Venice within the interior of this gallery.

As within the city the ground plane becomes the place for movement, both of water and people, in the Querini Stampalia Foundation it becomes the platform for moving through the building, negotiating with the shifting water level and the function of the interior space as a gallery. The movement between the main spaces is reminiscent of the raised walkways common within the city at the occurrence of the *aqua alta*. The articulation of the edges of the ground plane acts as a constant reminder of the relationship of the city to water. There is a tension established between dry or “safe” ground and the constant expression of the possibility of inundation. The water level may rise to above the level of one’s feet, although the up-stand edge suggests that some tolerance be allowed for.

In our hear of environmental concerns with rising water levels, this is not only specific to the tidal variation that Venetian have become familiar with, but speaks to the wider population of the visitors from all over the world.

Between the entrance and the main gallery spaces, there are a series of steps down to water level of the formal canal entrance. This is not a place of choreographed movement, but any variation or shift in type of movement is articulated through the forms and materials. Junctions and joints between materials are expressed to suggest transition in function or rhythm. Common steps used by Scarpa are “ladder” steps, where the steps alternate to accommodate the left-right motion of climbing stairs. This is not only suggests a rhythm or pace of movement but is also suggestive of the shifting level of water, acting as a visual measuring device for the changing water level.¹¹ Water is used as a physical and symbolic material within the building. The reflective qualities of the water bring light into the dark interior.

Movement through the main gallery is paced by the rhythm of layering the concrete floor surface with irregular and expressed joints felt through the act of walking. The joints are expressed by the placing of polished stone strips between the concrete floor panels reflecting natural light from the garden beyond. The irregularity is appropriate to the setting of a gallery where

¹⁰ White stone from Lasa, coral pink from Verona, green from the Alps and somber red from Cattaro. From “*Scarpa: Architecture in Details*” by Bianca Albertini & Sandro Bagnoli, Architecture Design & Technology Press, London 1988

¹¹ “Querini Stampalia Foundation – Carlo Scarpa” by Richard Murphy, Architecture in Detail series, Phaidon Press, London 1993

movement is punctuated with viewing of displayed artwork. The floor surface is dressed up part of the walls creating a "wainscoting"¹², the size of the travertine stone slabs determining the ceiling height. The brass picture rail, at eye level is set flush with the stone articulating the joint between the slabs. The grain of the slabs is revealed through the cutting of the stone and emphasises the directional movement towards the garden. This is emphasised through the continuation of the interior concrete floor panels and stone strips beyond the gallery and into the garden. The continuation is maintained visually through the frameless glazed door and side panels.

The garden takes on another series of levels, the lawn is raised above the path separated not only vertically but horizontally by the water channel. The shifting condition of the water levels reverberates through the building in the changing ground levels of the gallery and garden. Constantly redefining itself in relation to the levels of water and rhythms of occupation within the gallery and garden. The ground plane is manipulated through change in level, material and rhythm extending both independently and integrally from the stone piazza and canal through the gallery to the garden and spaces beyond. In the transition between the ground floor and the upper floors, the new surface dresses over the old stair. But it does so in acknowledging the existing old stair at the edges and at cut outs revealing the curved nosing the stair. This not only respectfully makes a new ground within an existing context, but through revealing the old more is revealed about the new. The depth of the new is revealed. Surface is not only implied but depth.

Details

Scarpa's work has influenced my thoughts in many ways but most fascinating is the way that detail is used. The indirect connection between parts and blending of precious and semiprecious metals conveys its own language. Geometry, one of the governing aspects of his design is a primary characteristic in the composition of spaces. The way different materials are used and the ways different spaces are created is fundamental throughout his work.

Scarpa never used analytical architecture based on juxtaposition of geometrically defined volumes. He accepted a neoclassicism. Through this figure he gradually achieved a transition to the pure form of modern architecture.¹³

One example of pure form can be seen in a column at Quarini Stampalia Foundation again where different materials like concrete, glass and brass come together and provide an example of modern architecture. Scarpa works with lines to keep them continuous. He takes his line to a point of extreme tension and then gives relief to it. Such relief points also act as a transition when the horizontal becomes vertical or vice versa.

In Scarpa's architecture it is difficult to find the juxtaposition of clearly defined volumes typical of the paratactic design procedure of the Neoclassicists. In

¹² Carlo Scarpa: an architectural guide' by Sergio Los, arsennale Editrice srl, 1995

¹³ Los, S., Carlo Scarpa. Archietto Poeta, op. Cit

connection with rules of proportion and scale which accompanied and controlled the “filling down” mention should be made of Scarpa’s intercast in the geometrical conundrums of Mathila Ghyka.¹⁴

The **corner** condition of a building or a joint is always critical in Scarpa’s work. His attempt is to avoid the sharp edge at the corner. IN order to do that, he staggered the corner at he Brion Cemetery. He tried to keep his lines continuous where they are edges of his buildings. Whenever he had to end his line, he seldom forms a sharp corner condition. Instead he takes the line further and ends it by merging with another face or object.

Scarpa’ sarchitecture can be seen as a document of his times. A close reading of that document must focus on his radical nad almost exclusive attention to form and on the studied richness of his composition and decoration – characteristic qualities too easily dismissed as aristocratic and elitist. One can agree that Scarpa’s emphasis on form originates from a desire to capture the energetic and progressive forces of his time and from a full-hearted commitment to adding an aesthetic dimension to the human condition.¹⁵

In Scarpa’s work: **Material** always expresses its quality in its natural form; as iron, brass, copper, bronze and wood appear in pure condition. They are never treated galvanised, colour coated or veneered. Purity of material its nature, its age and history as well as the tale of it birth and human use.

The architecture, by his arrangement of forms, realises an order which is a pure creation of his spirit; by form and shapes he affects our sense to an acute degree and provokes plastic emotions; by the relationships which he creates and wakes profound echoed in us. He gives us the measure of an order which we feel to be in accordance with that of our heart and of our understanding; it is that we experience the sense of beauty.¹⁶

Detail and craftsmanship: A technical interpretation of Scarpa’s design is more appropriate than the usual highly formal approach. Scarpa cultivated communication with the people who were to implement his drawings, developing both their skills and their creativity. His highly personal way of linking the various elements together followed a logic, which was quite different from the normal conceptual logic of language, it seemed rather to derive from a figurative logic which demanded steps at first apparently unnecessary or obvious, but which then proved to be highly productive. This visual thinking which took place as the design was sketched out thus also characterised the modes of reference, the point of departure, for Scarpa’s compositional language. Like most abstract architects, Scarpa was of the opinion that shapes have no associative or conventional meanings.

¹⁴ The contextual character of works of art and architecture is discussed in H.G Gadamer, *Wahrheit und Methode*

¹⁵ Zevi, B., *Poetica Dell’architettura neoplastica*. Milan 1953; Godoli, E, Florence 1980

¹⁶ My monograph on Scarpa: Carlo Scarpa. *Architetto poeta* (Venice 1967). Opera Competa. Milan 1984

Architecture forms, he thought, refers purely to themselves and are based on a non-denotative referentiality on exemplification.¹⁷

The alteration between exemplification and expression, the hallmark of Scarpa's symbolic system, would confirm its non-denotive referentiality and explain the poetic tension, two elements, which breathe life into his architectural works.¹⁸

Experiment of the work of art: Light, a very characteristic feature of his designs, in Scarpa's work evolved into the language which enables him to put into discourse. It is an especially diaphanous light, which has become an extraordinary instrument of architecture criticism, much more effective than the verbiage of the art critics.¹⁹

¹⁷ Junod, P., *Transparence e opacite*. Lausanne 1976

¹⁸ Dal Co, F., *Genie ist Fleiß*, L'architettura di Carlo Scarpa in Carlo Scarpa. Opera completa, op. cit.

¹⁹ Heidegger, M., *Die Kunst und der Raum*. St Gallen 1969

Project analysis

'subject analysis

project portrait

'site /context analysis

location

context

'process

design strategies

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overview

design conceptualization - building scale

concepts

pregnancy – antenatal and postnatal

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plans

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project portrait

The existential value of a pregnant female today, her experience through the space. As well as the existential value of the architecture and how does it offer the non-homogeneous experience and distinct memory not only to the female, but also to the next generation.

What is life, and how does it being? How does it work?

- To evoke the possible existential situations from the archaic to the present.
- To discover the possible dimensions of human existence of present and future.
- To create the Specific characteristics of the human experiences through existential situation in order to reveal oneself in reality.

The origin of human

A woman, embodies the creative aspect of God. The institution of a woman is the fountain of spirit in which the future of humanity is nursed. When god wants to come to a human body, he has to choose a woman. Every saint that has come to the earth has come through a woman. This position of a woman cannot be taken away from her. The first giver of life is God and the second, who nurses life is the mother. It is the radiance and conscious conception one can change their own radiance by humble prayer, selfless service and meditation, which will purify and strengthen their grace.

Giving birth is probably the most primitive, sacred and physical act in today's society.

The Centre - to found the world

In the archaic, some spaces were qualitatively different to the others because The location where god stood become the centre – the “axis mundi”, thus, the rest of the world spread out from that fixed point, all future activities, routines and orientation could therefore refer to that centre. Such point became ritual, from city – to village & the individual dwelling – the “imago mundi”, Men needed to be at the closest point to god, because from that point, they have “found the world”.

Today, one of “the place” is meaningful to us is the place that we were given birth to. The idea of such holy places is gradually fading in our consciousness; the idea of the place is to evoke the memory of one's root. Moreover, our birthplace should also become one's centre, where one is able to return, to find oneself, to explore, to discover and to expand from that centre, it is to form the sense of infinity and continuity.

To a lot of women, there are fears toward the process of pregnancy, however, it is also the most important moment to a woman's life as it will change their life dramatically. When she "enters" to this world and time, she feels freer and purer because her new life and time begins, to belong to the most gigantic creation even accomplished. Her act of strength, super abundance and creativity begins...

A Retreat for the pregnant

Retreat:

The process of receding from a position or condition gained.

A shelter provided peace, quiet, privacy and security.

A period of seclusion and solitude.

A place where one can be alone and hide away.

Pregnancy:

Creativity; inventiveness.

Figuratively; the quality or condition of being rich in significance, unusual consequence or capacity, fertility.

location

Site selection criteria (a break in plane)

An embryo site, a cave is meant as a secrete retreat, hence it needs to be surrounded by other element or in a grotto.

Context

Ritual belief:

holy site and sanctuaries are believed to be situated at the centre of the world
temples are replicas of the cosmic mountain and hence constitute the pre-eminent "link: between earth and heaven

The foundations of temples descend deep into the lower regions.

Urbs

In the past, it was a more static society (centralised, grouped and coherent). Today, the sense of society become more dynamic (fragmented, individual and mobile). Also, it is essential that the "architecture can speak for itself", it should be able to "tell" the users it's time, background culture and "what am I".

Apsu

Water is the preformal modality of cosmic matter, and at the same time, the world of death, of all that precedes and follows life. Water precedes all form and upholds creations – hence the beginning and rebirth. There are beliefs that mankind was born out of waters. That is why baptism is carried out after birth.

Intersection

When one establishes a settlement in a place, they used to look for an existing condition where by one can anchor the place. With today's technological condition the infrastructure became one of the intriguing condition to anchor with.

In the ancient, people are fear of "nothingness", they relied on god to give them orientation, Today, we still face the same challenges, we need to anchor on our self existential value to against the sense of nothingness.

design strategies

- a sacred place constitutes a break in the homogeneity of spaces
the break is symbolised by an opening by which passage from one cosmic region to another is made possible (from heaven to earth and vice versa, from earth to the underworld)
- communication with heaven is expressed by one or another of certain images, all of which refer to the axis mundi, pillar, ladder, mountain, tree etc

- around this cosmic axis lies the world (= our world), hence the axis is located “in the middle”, at the “navel of the earth” it is the centre of the world.

The centre of the world should explain such ritual behavior in respect to the spaces in which one dwell.

concepts

From West to south and to west

Death is the initiation

Since there is no life before death, the sense of protection of being invade is present, hence before reaching the point of entering the “giving birth” moment, the route to the place should be protected. Before entering the place, the urb-labyrinth is presented. Hence the site needs to be in an urban area as well as in a protected area, one needs to “find the world” themselves.

In the route, memory of transcendent, in Japan, people tie white ribbon on the tree to make wishes. On the route to the retreat, one is offered to experience similar situation, marking on earth or ringing the bell, planting crop / tree is allowed to connect with the people passed away.

At night, this place serves as a House of orgy, this is the pre-pregnant state. Here the orgy is a return to the cosmic night, the preformal, the waters, in order to evoke the complete regeneration of life.

Entrance

Before the beginning, entrance is the point where disconnect the outside world to the intimate world. Such moment is to remind the pregnant of the nature duty assigned by god since the beginning of time. High circular ceiling representing heaven, square floor representing the human on earth. A threshold will lead one's eye toward the sky, celestial dome representing the ancient myth of the past.

The embryo begins – it grows from the navel and the world is being unfold

Beginning of vestiges (house of axis mundi)

The gift of “giving birth” upholds the status of “a new beginning”, hence such space needs to promote the experience of renewing, growing and maintaining. As mentioned, there will be no beginning unless there is an end, here is an outdoor common gathering space, a transition space allows all statues of pregnancy. Midwife, mother to join together as sharing place.

From that point, the space allows to the other cardinal direction:

house of birth

house of the womb

house of the vestiges

House of Birth (sky) ~after

It possess the collection and the authority of endorsing of birth certificate, smart ID card and all the record has been taken down from the moment the mother stay in this retreat till the day the child leaves the kindergarten. Such as the first crying voice, first tooth hair, photo and video etc.

- Every newborn baby is allowed to plant a tree (or a small plant) in this place – “the tree of hope”. Thus, when they grow up, this place will provide certain memory to the person, since a “root” is being planted.

The space is also accumulated as a collection of treasure boxes, each boxes is created by the mother during their pregnancy, 300 days, build by her own hand with earth (clay), when the baby is born, the box will erect and execute to the house of birth. And it should house all the memories there, a connection between the mother and the baby.

House of celebration: the place is where the baby holes his/her first birthday festival. It allows gathering in order to celebrate new life, every one can share the happiness.

House of the womb (nothing more, nothing less, seed, centre, deepest, nest, inside and underground – growing from earth and surround by the rest of the spaces) ~ during

These spaces should offer the experience of creation.

Water events is introduced as catalysis to offer such experience, bathing, swimming space, spa and Jacuzzi fountain is placed.

Memory archive museum - During pregnancy, women has the tendency to evoke their past memories, even trace back to their childhood. During this period, their TIMES regenerated, hence their past makes present. This space is to offer such experience for them to express themselves in music playing, painting, drawing and pottery. A gallery will hole exhibition, a dialogue can be held between the outsider and the pregnant. And such activities are believed to have the advantage of educating the baby during pregnancy.

Reading offers self-reflection, a solitude moment, where the place offer the women to rest on their own and to communicate just with the baby through machinery, these are the individual reading shelter for the mother to be alone.

Lodge – such dwelling place is to allow family to support the mother during pregnancy. House of daddy is provided, it is a daddy community centre, whereby the dad can share their feelings towards this new born as well.

Place of nature - farmland

House of the new year (earth)

After giving birth, there is a sense of renew, reborn, purification of the mother. And a healing sense to the past, the newborn baby not only allows the infant to begin his/her life, but also to the mother as well. Time is generated by being created anew. Water needs to come into practice again here as a water garden.

In order to take care of the psychological, physical changes to the new born as well as the mother after giving birth. A space is provided to allow solitude moment. A Kindergarten (with some outdoor spaces) is provided here as a natural therapy, the dialogues between the mothers can harmony the tension

with in oneself. An of course, the mother with kids in the kindergarten can evoke the memory of the period when she was panic here.

Mini- medical centre

In case of emergency, here is a medical centre to take up an uncertainty.

overview

The idea of this retreat is not emphasis on the newborn, but to retreat the mental issue of the mother. Therefore they will not get the pressure as they would from the hospital. And such place should offer a ritual experience since it is where life begins.

Great expectation during pregnancy and self-confident gained after giving birth

design conceptualization - building scale

A womb or egg shape like space, enclosed and embraced environment with raw material which could reveal its own nature and varies according to seasons such as wood, cooper and brass. Feminine shape should be adopted with water and sunlight to enhance the quality of nature. The design should stimulate the correlation for the mind and sense between sky and earth, exposure and shelters, outer spaces and inner spaces.

concepts

The main design concept of this project is to celebrate life. By combining the feminist theory of L. Irigaray and the architectural approach of C. Scarpa. I have examined a small exercise, which is by begin with selecting a human body part, such as skin, vein, backbone etc, I cut a section through it, geometricalised the section, produced a cell (model) of the geometry, and put them altogether as a screen. The final conceptual model is a transition product of the very first human body part. The process is shown as follows:

pregnancy – antenatal and postnatal

Although each pregnancy is unique, certain changes are common to all normal pregnancies. The period during pregnancy is probably one of the most memorable moment to a woman's life. It is capable of altering their values, enriching with new meanings and enter increasingly complex system of thoughts. When she "enters" this world, she feels freer and purer because her new life and time begins, to belong to the most gigantic creation even accomplished. Her act of strength, super abundance and creativity begins.

Physical and psychological variation during pregnancy

First Trimester

During the first trimester evidence of pregnancy is limited to missing a period and to the word of the care giver that the pregnancy test is positive. Some

physical changes are apparent, such as fatigue, nausea, vomiting and breast tenderness. These symptoms are common and vary in intensity. Emotions are often unstable and feelings of depression are not uncommon, often for no apparent reason. It is commonly believed that the mood changes in pregnancy are caused by hormonal changes. The two main hormones that play a major role in pregnancy are estrogen and progesterone. A woman's emotions are characterized by mood swings, which can range from great joy to deep despair. Frequently a woman will become tearful with little cause. Women may find it difficult or impossible to give a reason of sadness. This situation is very unsettling for the husband or partner, causing him to feel confused and inadequate. Because the partner may feel unable to handle the woman's tears, he often reacts by withdrawing and ignoring the problem. Since the pregnant woman needs increased love and affection she may perceive her partner as unloving and non-supportive. Once the couple understands that this behavior is normal in pregnancy it becomes easier for them to deal with although it will be a source of stress to some extent throughout the pregnancy.

Initially, even if the pregnancy is planned, there is an element of surprise that conception has occurred. The woman may experience some uncertainty about the pregnancy. Feeling that timing is wrong, that career or long term goals may need to be delayed and/or financial stresses are common. Uncertain feelings may also be related to excitement about assuming the new role of mother, fears about carrying the pregnancy as well as labor and delivery. The pregnancy may not seem real until about the twelfth week when the baby's heartbeat can be heard with a Doppler.

Second Trimester

The second trimester is somewhat tranquil. Morning sickness generally passes. The threat of miscarriage lessens. The highlight of the second trimester is feeling the baby move, called quickening, which generally occurs during the twentieth week of pregnancy. Perception of fetal movement often leads to dramatic changes in a woman. She now perceives the baby as a real person and becomes excited about the pregnancy even if she was not prior to this time.

Women sometimes have more energy and feel better during the second trimester, commonly known as the "glow of pregnancy." Most women begin wearing maternity clothes during this time. She may ask her friends and family about pregnancy, childbirth and may attend childbirth preparation classes.

The feelings and fears experienced during pregnancy are intense and varied. These feelings and concerns are a normal part of pregnancy. Each woman comes to terms with the changes in her own way, with the support of her partner or family.

Third Trimester

The third trimester combines a sense of pride with anxiety about what is to come in order for the baby to be born. As her protruding abdomen proclaims her advanced pregnancy the woman may find that clerks become more

attentive, that a chair may be offered to her in a crowded room and others may offer to carry her packages. Many women may actually need this help and may enjoy it as a privilege of pregnancy. Or she may reject it if she fears the gestures indicate she is helpless and may be very offended by these actions.

During the final weeks of pregnancy a woman's anxieties and fears may increase along with physical discomfort. She may experience sleeplessness because she is not able to find a comfortable position. Periodic contractions may cause discomfort as well as the position of the baby inside the uterus. The woman may feel very vulnerable to rejection, loss or insult at this time. She may feel unattractive and undesirable to her partner. Many of the nurturing and sexual needs of the pregnant woman can be satisfied by cuddling, kissing and being held by her partner. The warm sensual feelings that are present during these times can be uplifting for her.

A woman is eager for the discomforts of pregnancy to end, but also is concerned about the reality of becoming a mother and the changes in marital and family relationships, especially how a baby may affect other siblings. She may be concerned about the pain of labor, especially if she has had a previous unpleasant experience or has never experienced labor and has no idea what to expect. The health and well being of the infant may preoccupy a woman's thoughts during the last month of pregnancy.

*`final project
site / urban scale
concept diagram
design process
models*

site / urban scale

Site analysis:



Aerial photo



Survey Map

Fact:
The location of this site is a quiet corner of the campus, not far from the main building, but not too close to the main building. The site is a quiet corner of the campus, not far from the main building, but not too close to the main building. The site is a quiet corner of the campus, not far from the main building, but not too close to the main building.

Present:
The site is situated in a quiet corner of the campus, not far from the main building, but not too close to the main building. The site is a quiet corner of the campus, not far from the main building, but not too close to the main building. The site is a quiet corner of the campus, not far from the main building, but not too close to the main building.

Site selection criteria:

1. Abandon shipbuilding itself to cherish & protect, to preserve a pure form, spontaneously till the soil, to cultivate the vine. It tends the growth that ripens into its fruit of its own accord.
2. Protected area sheltered area to be in peace and secret cave.
3. Close to water symbol of life.
4. Urban area with flow of traffic (movement).
5. Possess different elements to increase the complexity of spatial experience.
6. Quiet area to allow solitude moment.



Existing site condition



site photo (approach from whitfield garden)



site photo (approach from Victoria Road)

concept diagram



Pregnancy

If the first giver of life is god, then the second, who nurse life, must be the woman as they embody the creative aspect of God. The institution of a woman is the fountain of spirit in which the future of humanity is nursed.

becoming, creating and maintaining as a wholeness, pregnancy moment



Our being in the first World, the World serve as our holy home, first home becoming our world, as an infinite regress of place.

Irigaray - There are bodies and there are place - bodies-as-place
"the mother's body as a place for the prenatal child"



→ Skin as envelope
→ body as space
→ place of place

Bodies as place
double envelope
→ An interior that
inside its own ship
→ receptivity to
child, lover,
mother and god
→ mother and
woman place as for
as in place, as
organ within her as
receptable.

Thesis: Cosmogony

The Creation of the Universe

By this term is understood an account of how the universe (cosmos) came into being (gonia - gegona - I have become). It differs from cosmology, or the science of the universe, in this: that the latter aims at understanding the actual composition and governing laws of the universe as it now exists; while the former answers the question as to how it first came to be.

1) Scientific approach

Darwin - genes mutation, new genes win over the prior gene and evolved.

2) Ritual approach

God - as a first course, all human activities are of imitation of God

Architectural interest

Architectural Interest: What is a "place"?

What made up a "place"? What are the architectural possibilities?



Where is the spirit of architecture?
Is the Form more important than the interiority?
Do we determine our space by the form? or form is determined by the space?
Matter of space?
Through individual experiences of the phenomenology of our five senses.
Perception, sound, taste, tactility, smell



Every touching experience of architecture is multi-sensory; qualities of matter, space, and scale are measured equally by the eye, ear, nose, skin, tongue, skeleton and muscle. Architecture involves seven realms of sensory experience which interact and infuse each other.

Programme studies

Programme studies

Medical research on emotion influences to babies, there are four types:
1) Perfect mom, healthy babies
2) Contradicted mom, have or not to have, these babies normally have digestive problem.
3) Bad mom, early birth, babies are normally weak and emotional.
4) Cool mom, unexpected babies, these babies are easily stress and prefer isolation.

A good birth place - Judith Shaw
Build local birth places where women go to have their children; places that are specially tailored to childbirth as a natural, eventful moment - where the entire family comes for prenatal care and education.

Research on the best living environment for pregnant:
1) Efficient ventilation
2) Appropriate temperature 20-22 degree
3) Humidity around 50%

Interview with 27 pregnant women in 3 hospitals and 2 health clinics:



Interview with a psychologist:
1. Physical illness - caused by imbalance diet, hormones changes.
2. Stress release - by exercising, listened to music, creating art work and movie watching.
3. Experiences sharing - share the burden between pregnant as well as within families.
4. Away from work - close to nature is possible.
5. Memory of the past - regeneration of life.



Mini-zoo
Allow admiration of life process, and appreciate the growth of earth.



Adoption Theatre
Helping the others, when one is situated in sorrow, or hopeless moment, helping the other will help to regenerate one's inner self as if you are not alone.



Birth Certificate & Birthday party
This is a place where the new born receives together birth certificate and starts the design. Such area is said. And a place to have their first birthday party with all the others.

The architecture should not only be a place for the pregnant but also for the others and share experiences in generations.



Baby Carnival
Celebration of life - under normal circumstances, in today's world the entertainment which are available are healthy, cycling or watching TV. But man has a great deal kind of mad which needs a need for socially restricted activities which are the normal, outward equivalents of dreaming. Past - rites, today - carnival.



The Aural Earth
A semi open space is provided as a vital program birth certificate and starts the design. Such area is said. And a place to have their first birthday party with all the others.



School of Nutrition and Physical education
Concentrate in every single detail of things in order to train one's senses to make one sharper in feelings thoroughly living. Exercise can boost up the density in the body, allow one to think properly, this not only apply to outdoor exercise but also indoor as well. For example yoga and swimming. Balance diet is essential to pregnant to maintain efficient protein for both the mother and the baby.



Memory Archive terrain & library
Imagine your childhood, your interest or hobby. It allows one to remember the joy of time and understanding of things. Re-gained experience of childhood. To draw a beautiful scene, write down your most valuable object or thing; the most exciting moment of your life.



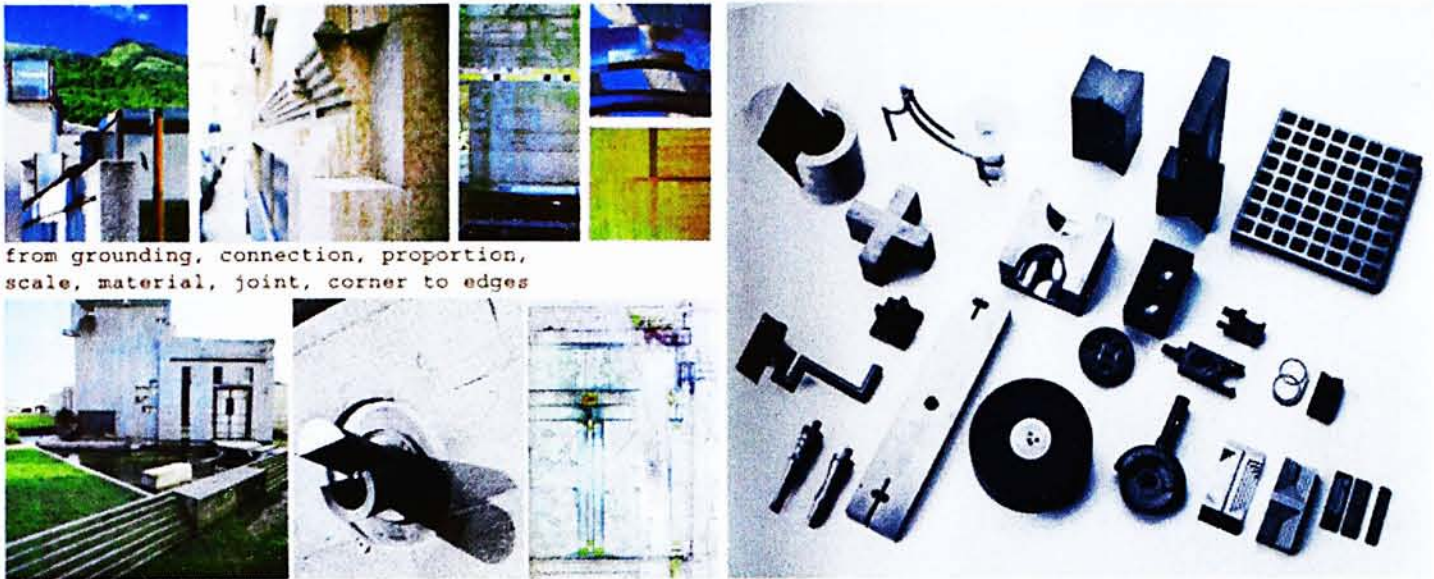
It is to believe that pregnant female should have 1-2 hours nap in the afternoon. This is a babbling area which allows the pregnant female to rest in their most destination position, such act will have direct influence to the growth of the baby.

Spatial studies

Spacial studies: from the work of Carlo Scarpa
From "place" to "detail"



Personal route - Imagine as the end-user, what will they recieve from and react to a space



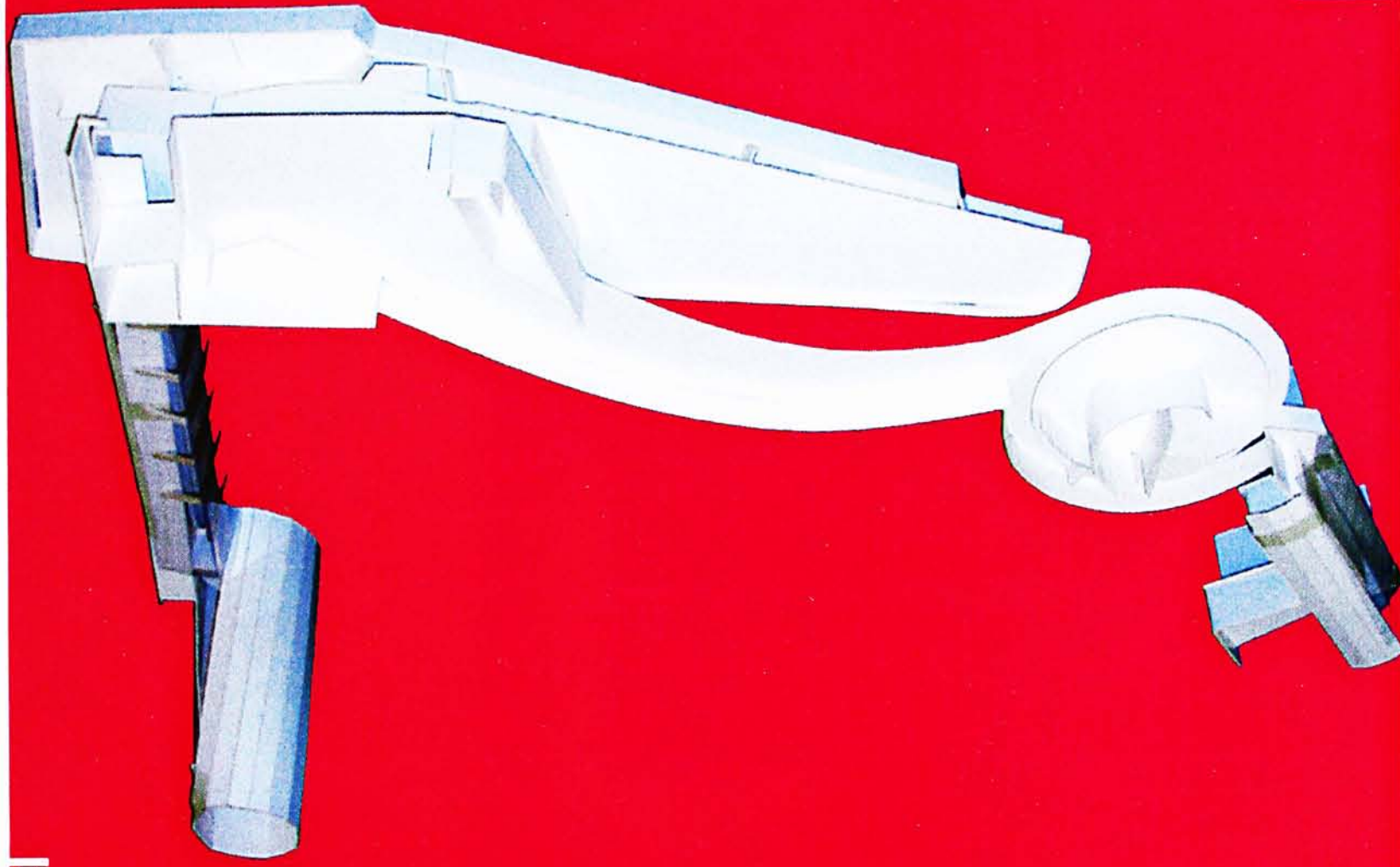
from grounding, connection, proportion,
scale, material, joint, corner to edges

Design process

**The original
building
without a
roof**



model

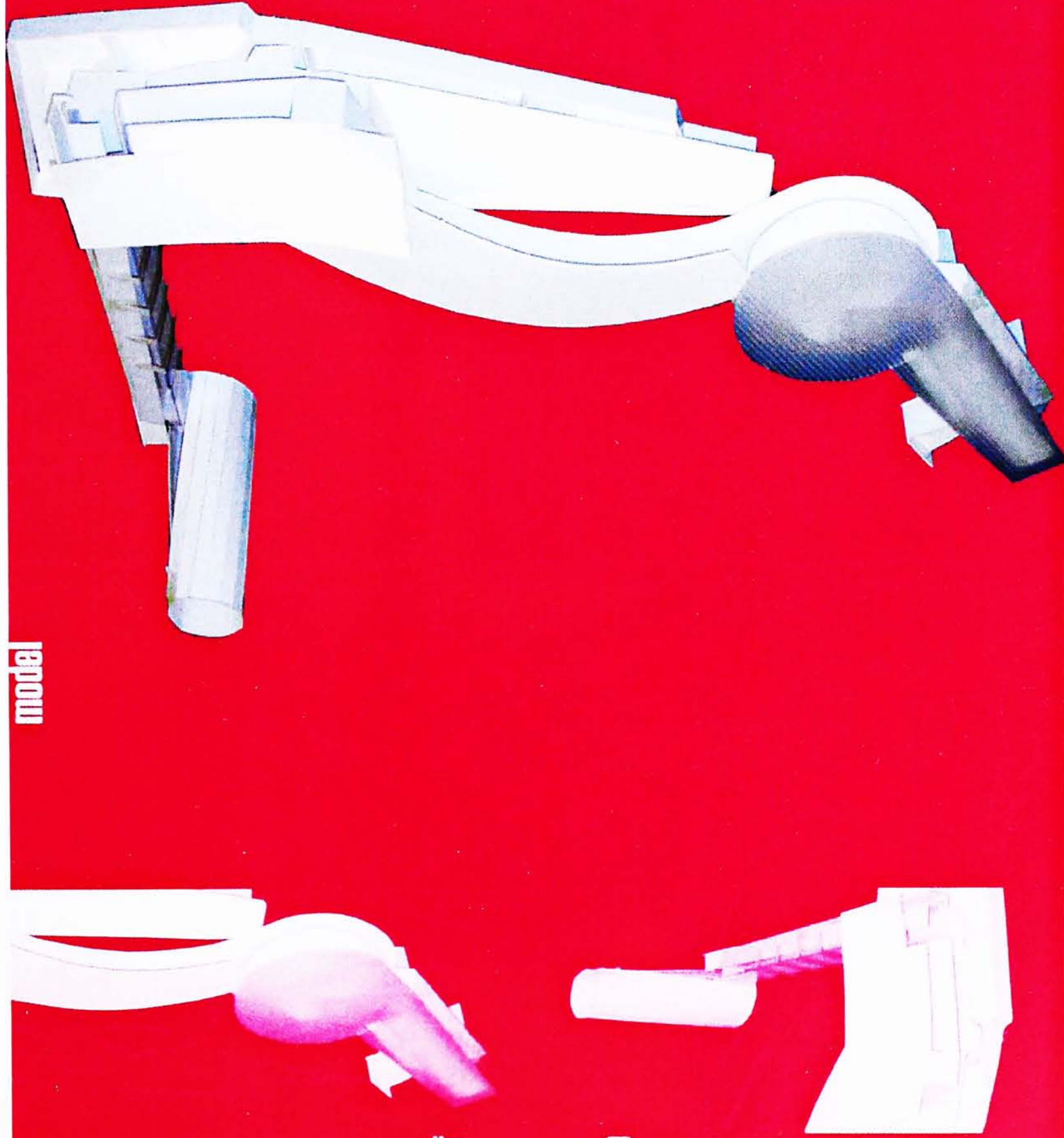


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roof design approach 1

The first approach is to echo with the interior. Three separate part of roofs are to cover different programme. The form of the roof is devoked from the interior space.

model



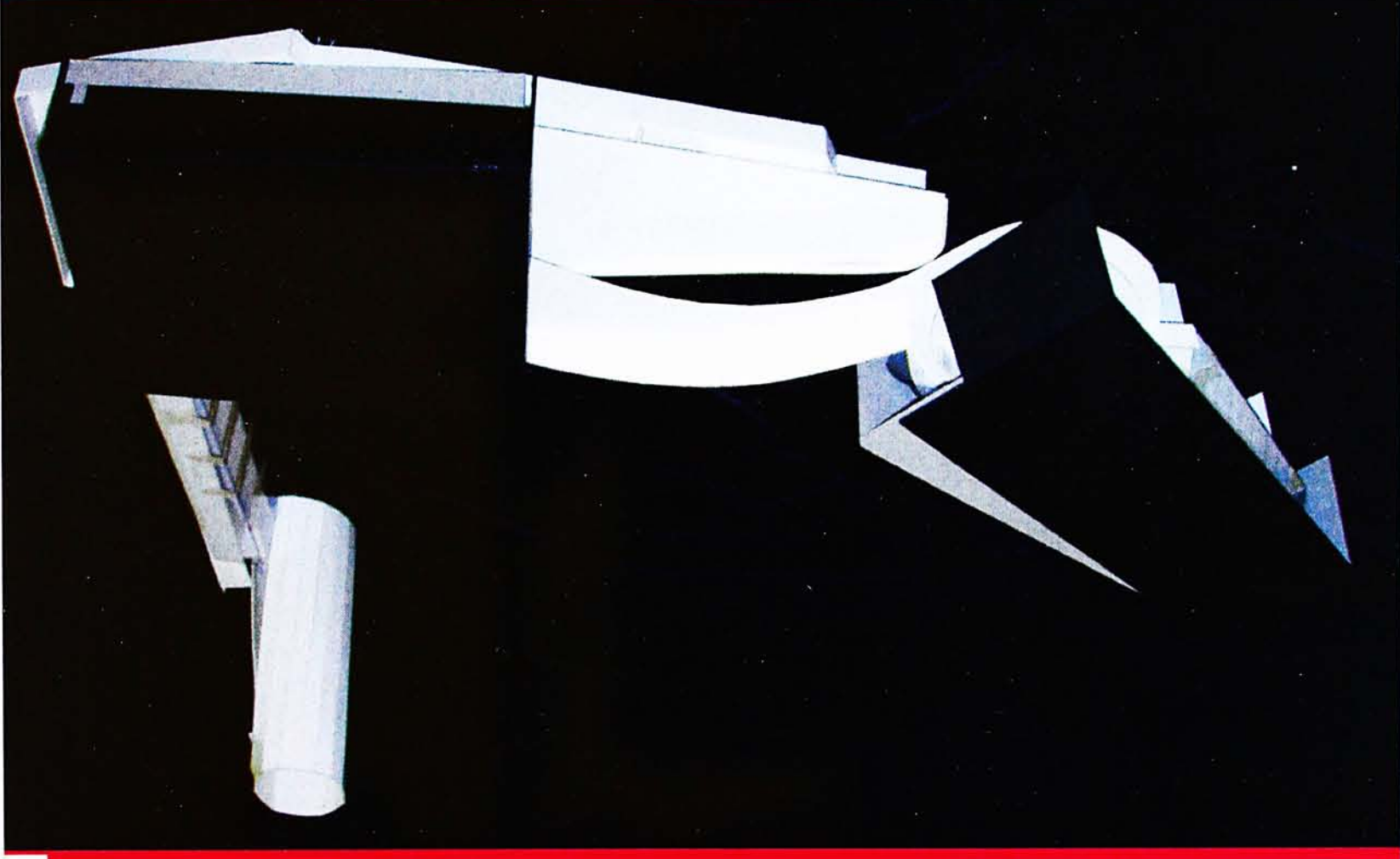
1

refocus:
This is my first design to the
schema. It is purely an inside
out design. I would like to
further develop on other pos-
sibilities... may be something
completely different to the
interior, something very
strong and tectonic.

roof design approach 2

The second approach is to build two rectangular boxes to cover the major part of the building, i.e. the ante-natal and postnatal areas.

model

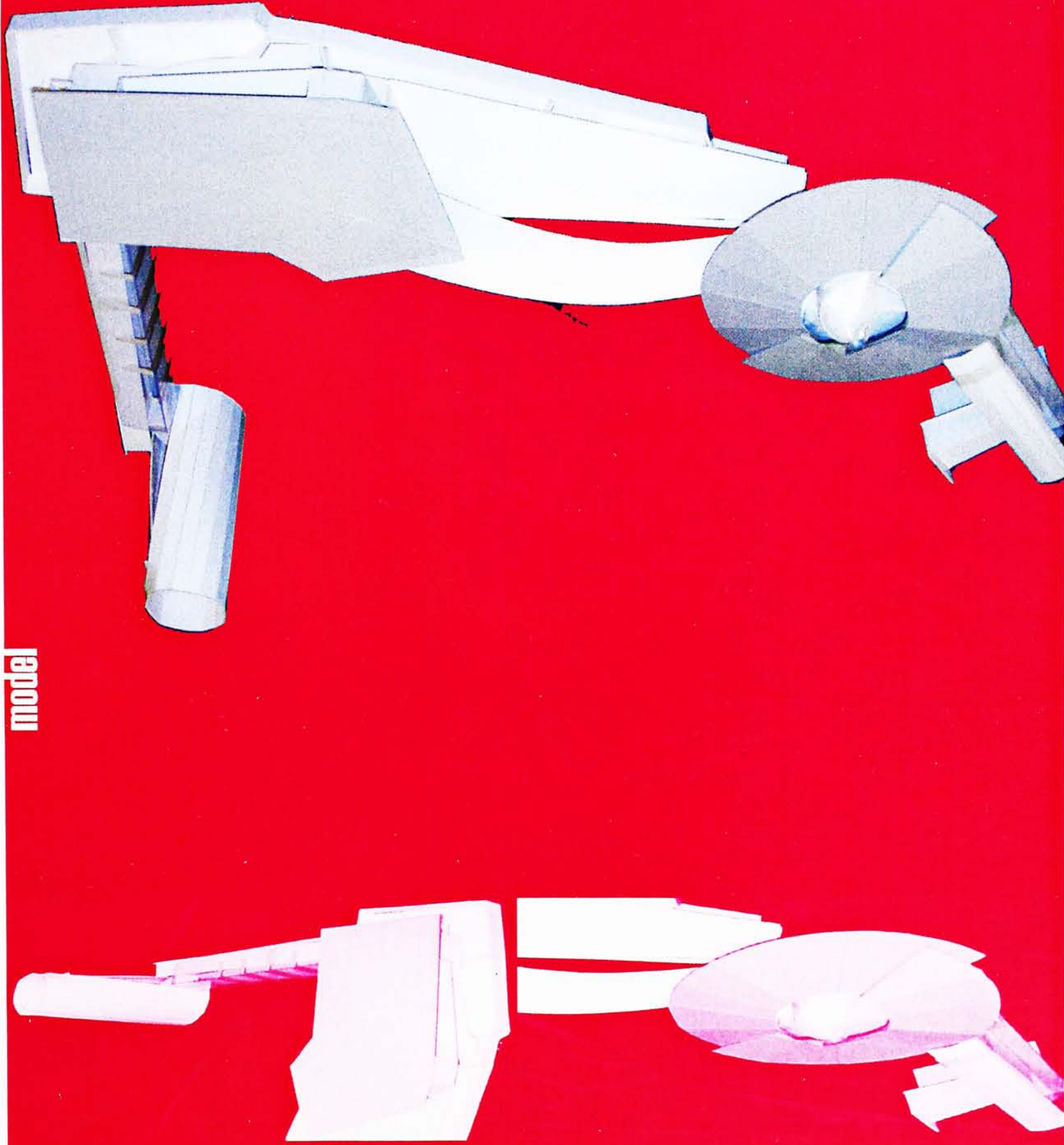


refocus.
I felt the second design gives a mysteries feeling towards the building, when one approach to the architecture, will not expect the curvity inside the building and it also allows the secrecy sense that represent femininity. However, I would like to take another attempt which will allow a more resort and relax feelings.

roof design approach 3

The third approach is to design a more of a resort like roofs which will slightly tilted towards the sky.

model



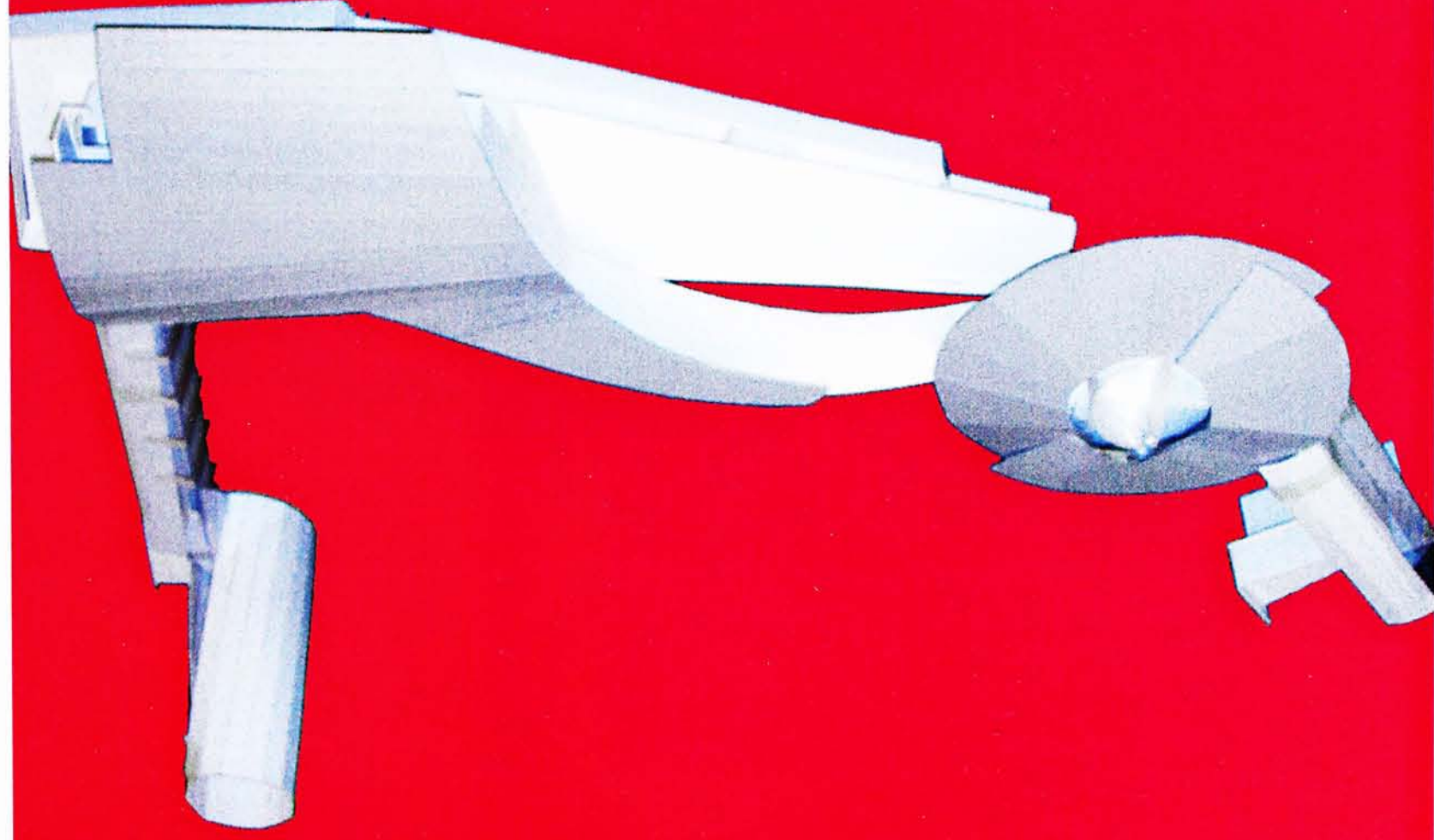
refocus:
This design is pretty much like the first approach but of a more mature shape, especially with the rounded cover. However, I felt the rectangular part is a bit rigid, the next try to is smooth it a little.

roof design approach 4

The forth approach is try to revise from the previous attempt. A more smooth roof form is produced in order to reverberate more on the interior.



model

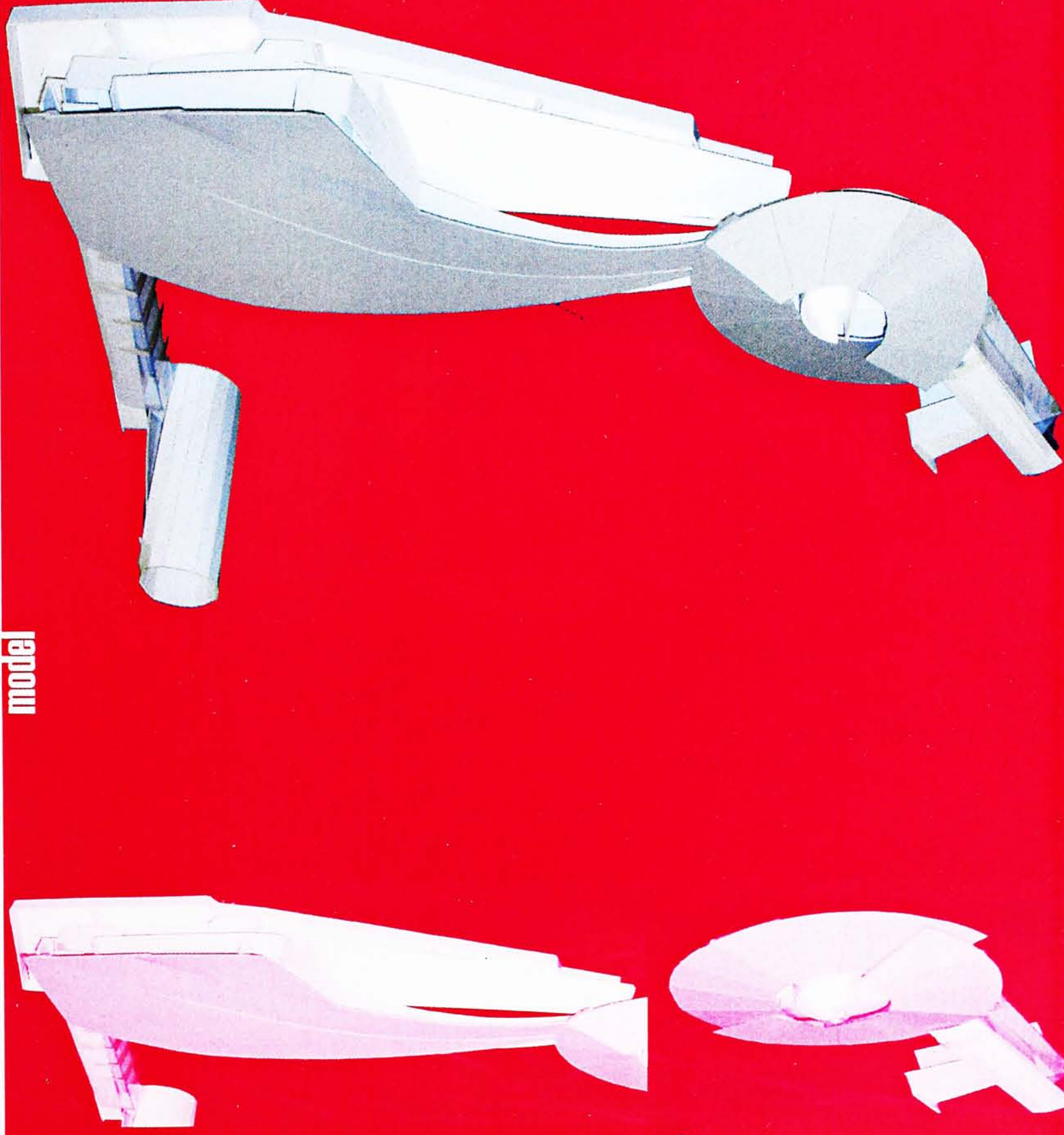


refocus:
Though the roof design is now more smooth. However, I still feel the roof is too defined by the interior, and I would like the roof to be able to reveal the inner side but to give a more coherent structure.

roof design approach 5

The fifth approach is again derive from the third design but combined the rectangular box the roof of the bridge together.

model

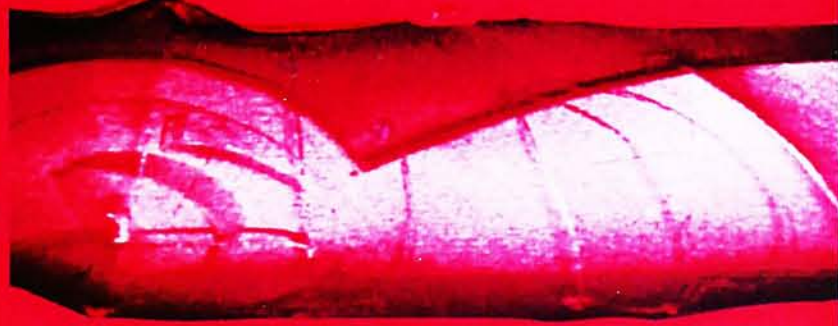


refocus:

Now the roof is divided in two parts. It gives a more complete sense to the design. However, I would like to try again to show the curvity of the interior as well as a complete structure.

roof design approach 6

The sixth approach is of a completely different style. I used nylon as the major material and use its nature to define the space inside as well as the roof form.



model



6

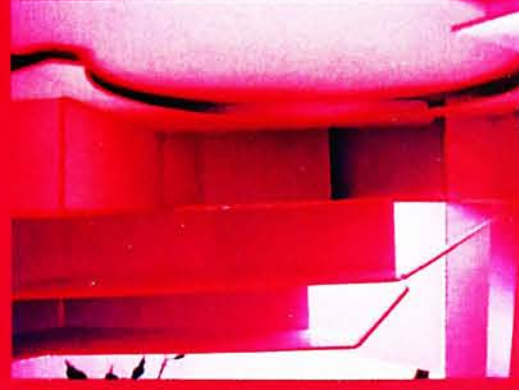
refocus.
Though the design is now one complete structure, and can reveal the interior space and gives the idea of femininity. However, it does not show the essence of the project which is the contrast between the enclosedness and openness.



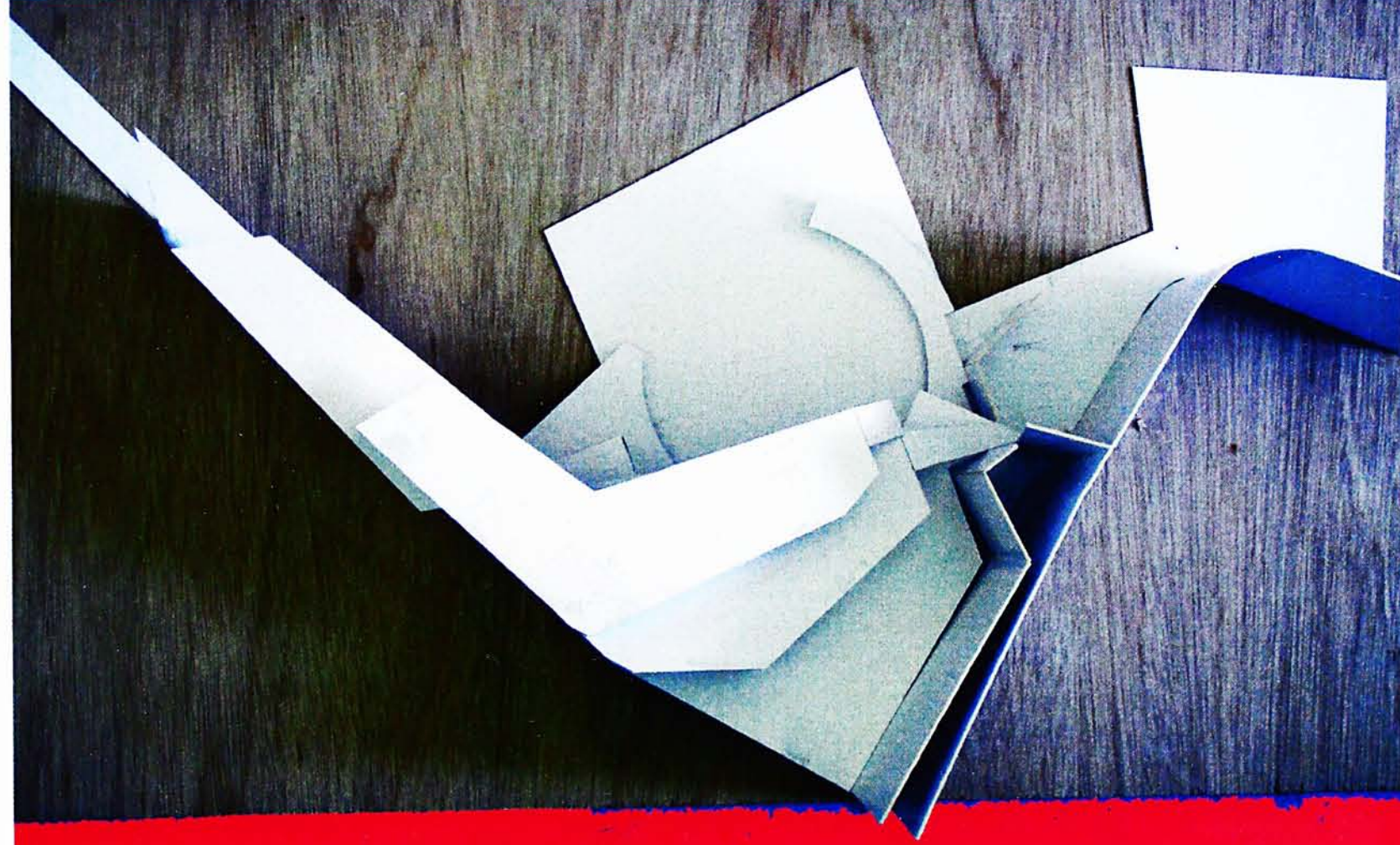
model

design approach I

This is a very primitive design. The idea behind is to create the sense of enclosure; being sure; being embrace as an embryo.



refocus.
As the first try, I already found the shape of building and the language of architecture very comfortable. I was happy to continue my design in this direction. However, it needs a lot of attention to the detail of the design, such as the circulation and the articulation between spaces.



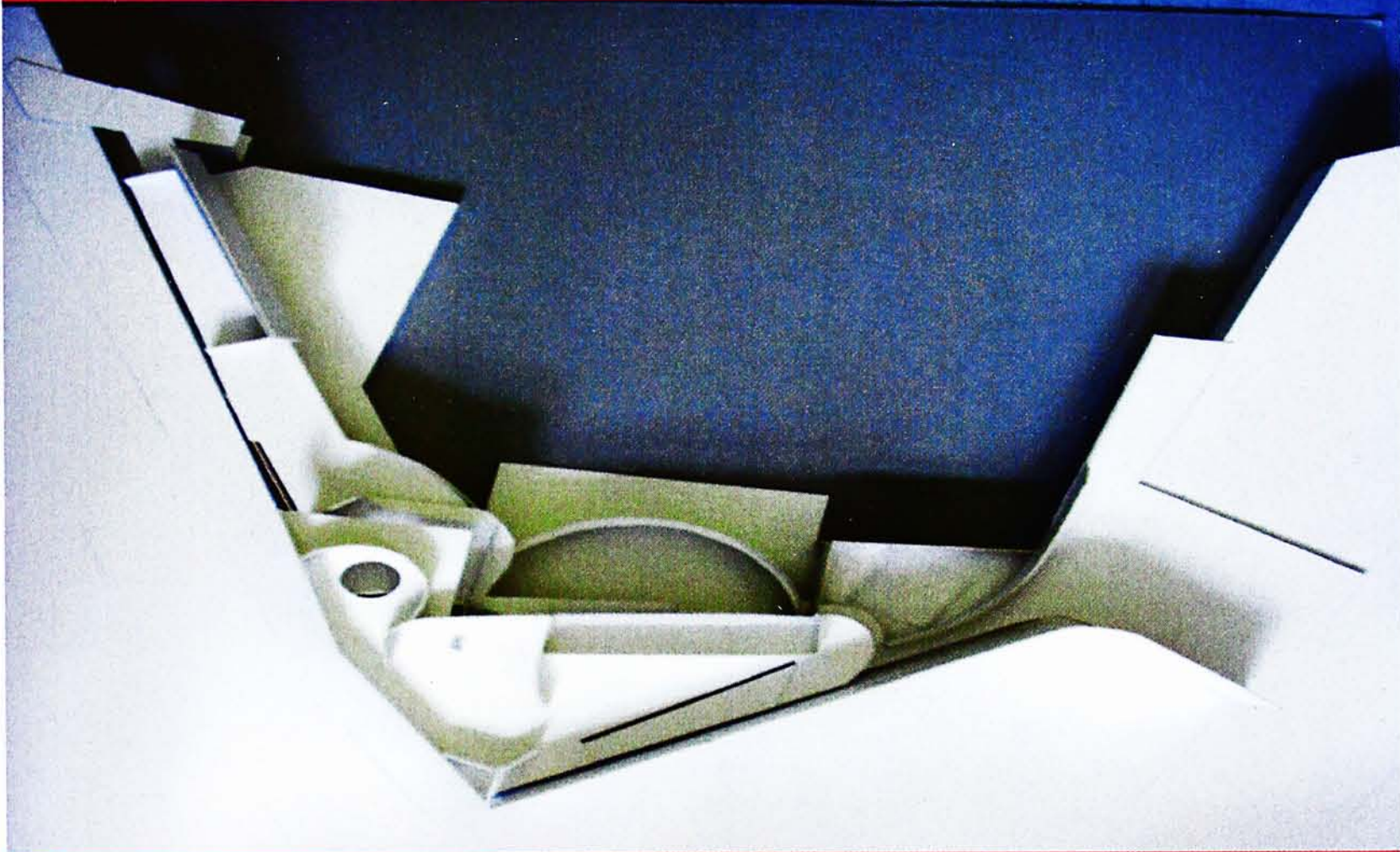
design

approach II

The second attempt again tries to emphasize on the enclosure, by adding a swimming pool next to the water to create varies relationship with water.



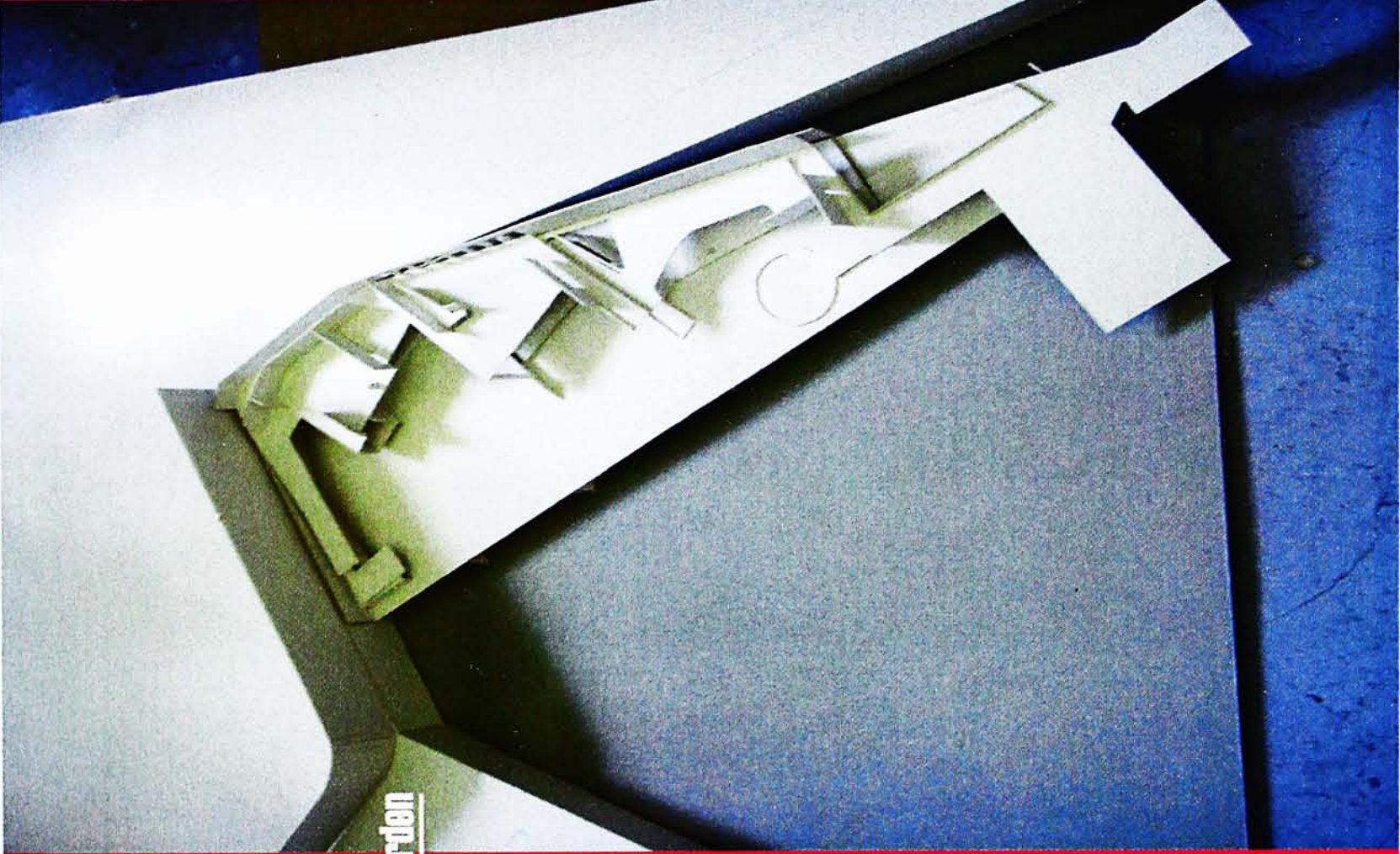
model



refocus:
I found the shape of the building might be too symmetrical which does not echo with my concept of human nature . My next step will try to re-orientate the building



model



existing garden

design approach III

The building is now shifted more towards the sea and the programme are all aligned with the pedestrian line.



refocus:
There is an existing garden which I would like to make use of, may be a vertical tower as a hinge to connect all the building programme together. It is also a greenery place with light flashing from above and allow view up to the sky.

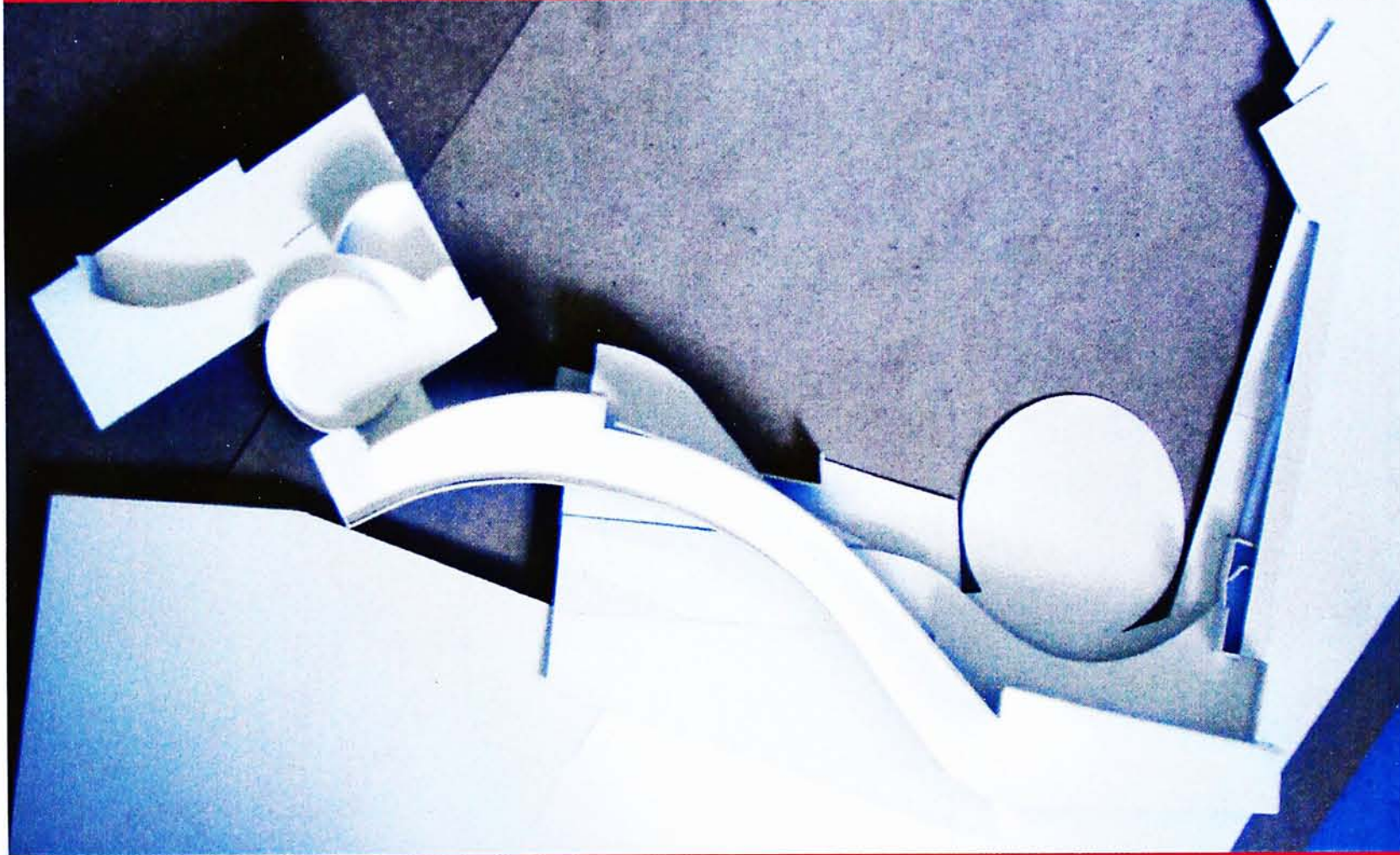
design

approach IV

A tower is added, the building is spread out further into two directions, giving a more mature sense as enclosure to the building.



model



IV

refocus:
The building shape needs to be more define, by which I mean the shape should be more coherent. The next attempt will show how this could be done.

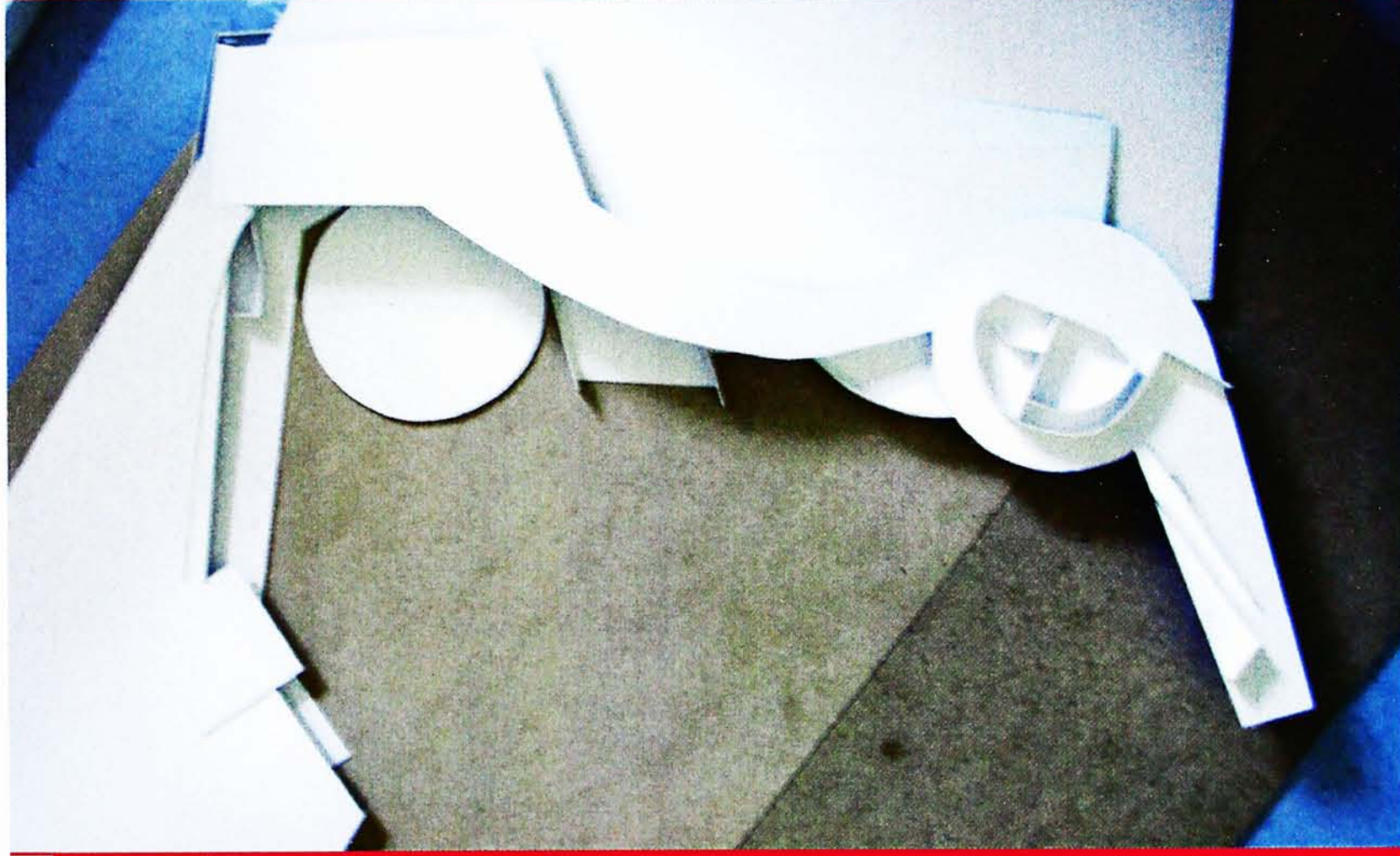
design

approach V

Added with two major rounded shape as the major programme (antenatal and postnatal), using a bridge to connect all programme together.



model



rafocus:
This is very close to what I wanted to achieve, a place allow to appreciate the different language with water, and connection with the greenery - victoria park. The contrast between inside and outside, hence the sense of enclosure and exterior.

V

design

approach VI

This is the final design, a place to provide antenatal preparation and postnatal readiness.



model

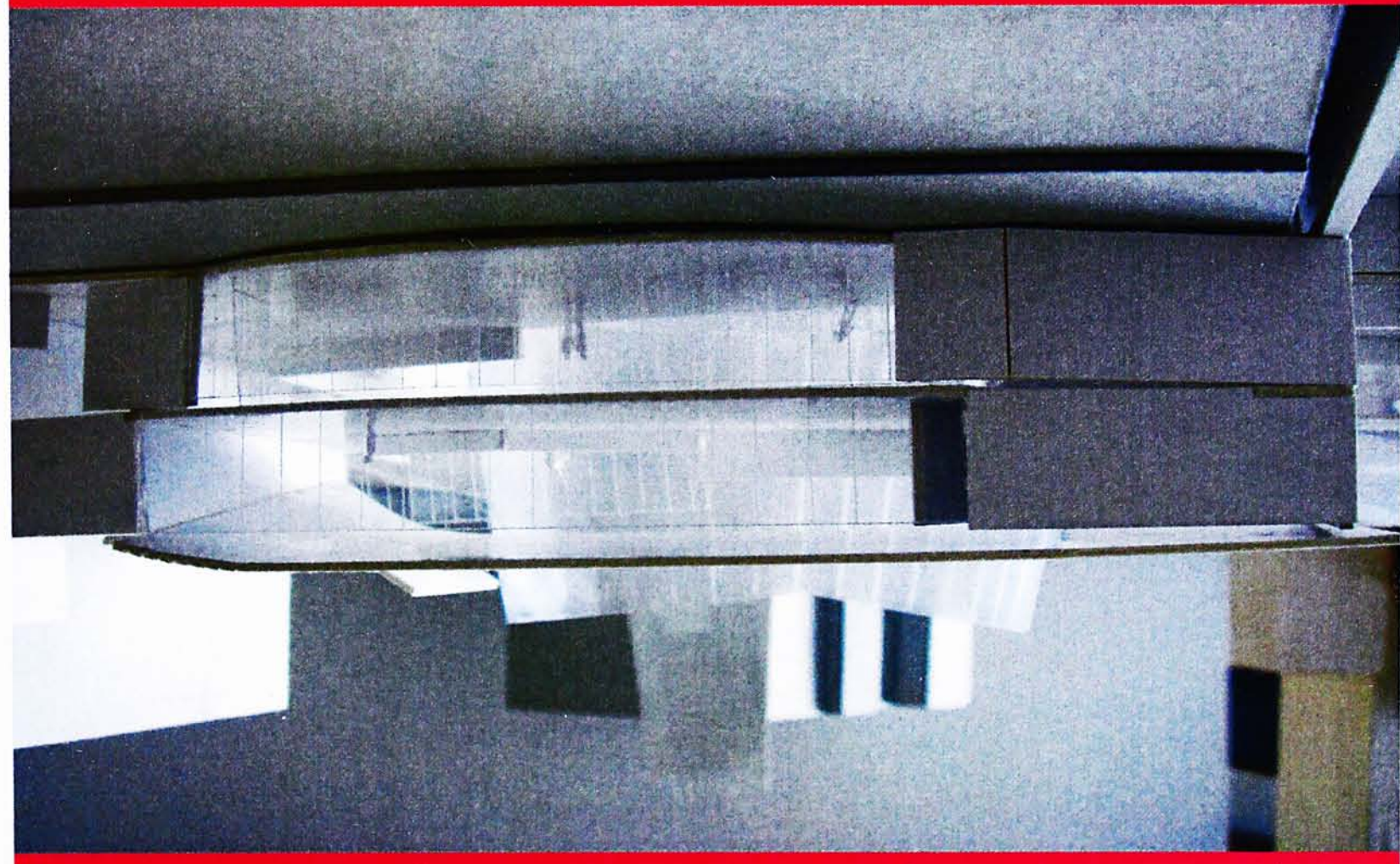
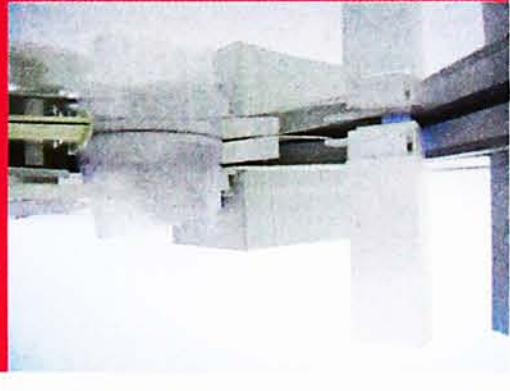
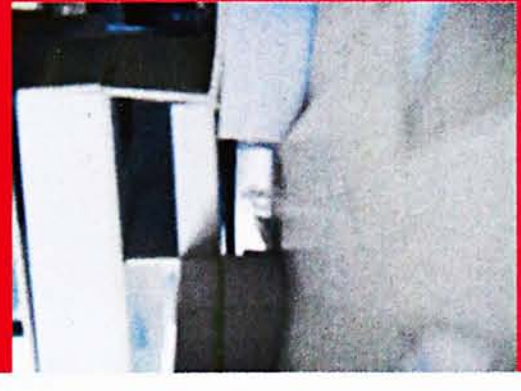


VI

**refocus:
As I have mentioned, my design theory is to design from inside out. The next part of this booklet will show the different options and design process I have come across when designing the roof.**

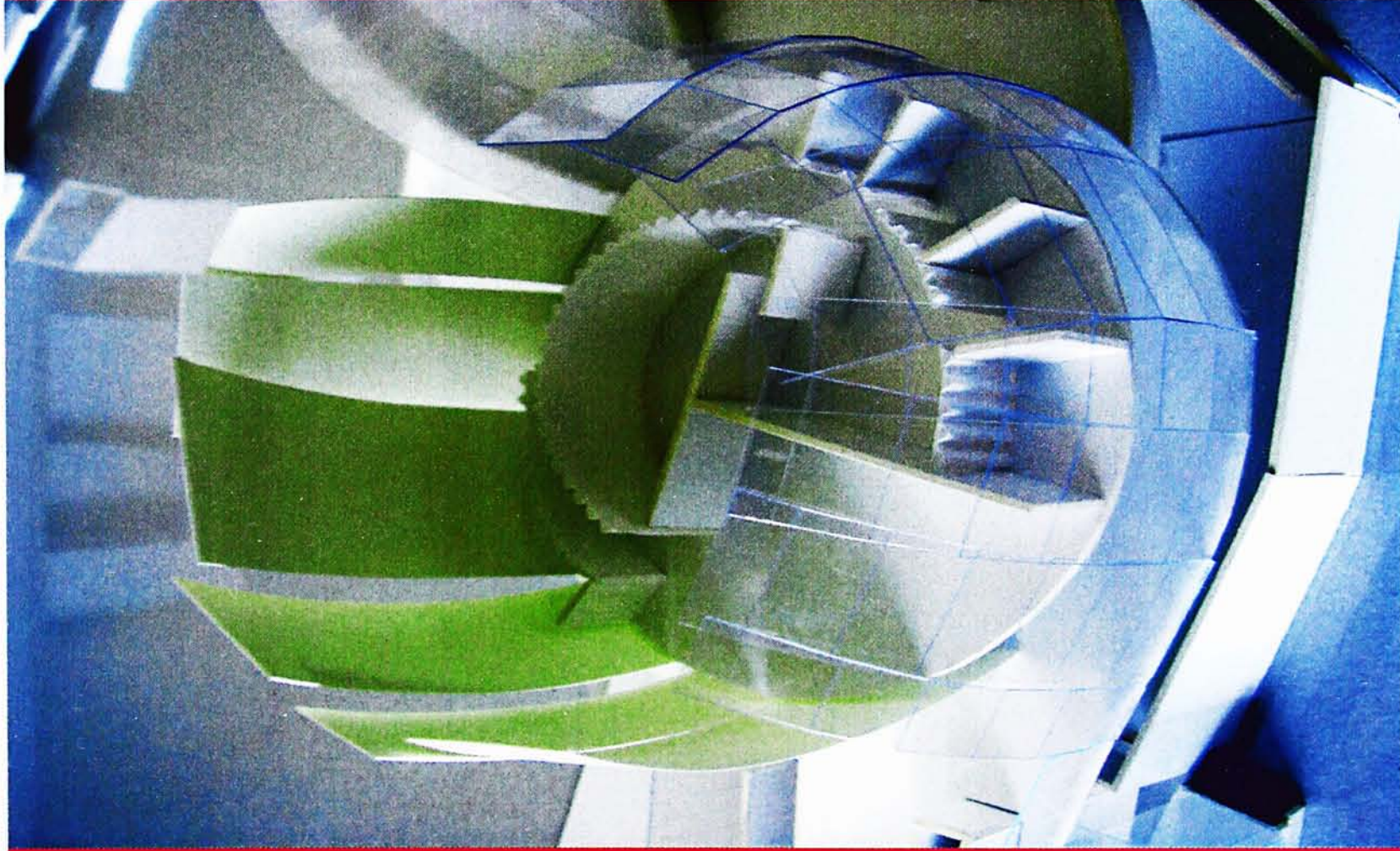
final model a

Place of sharing - place
of learning - place of
gathering - yoga zone -
swimming pool - library -
antenatal clinic



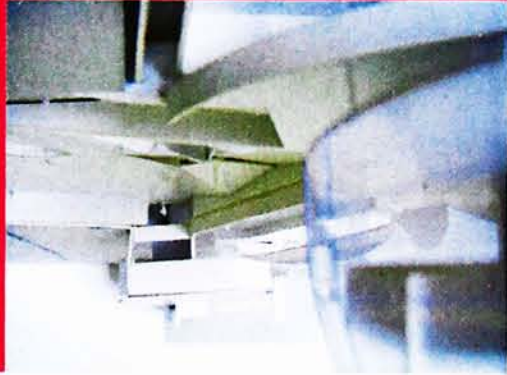
final model b

Early learning Centre -
postnatal depression
consultancy - body slim-
ming zone - postnatal
clinic - baby clinic

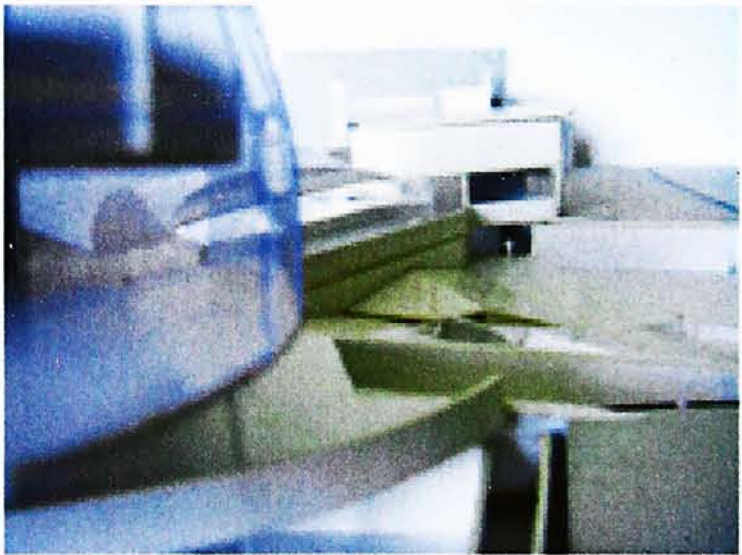
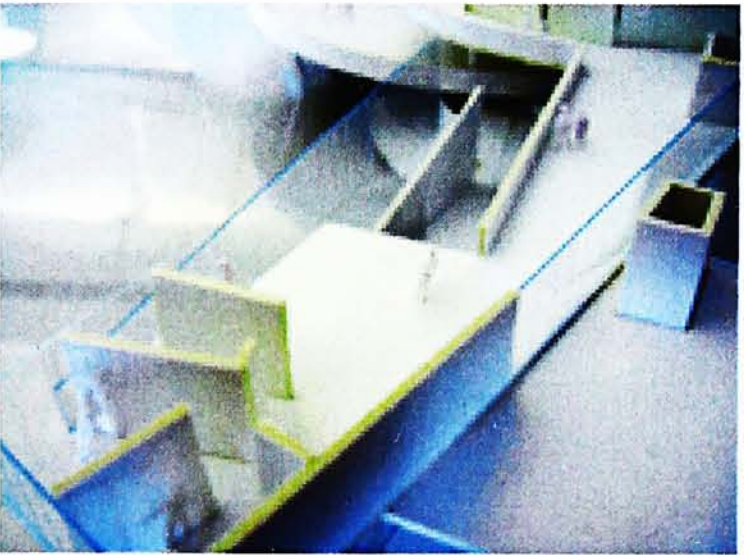
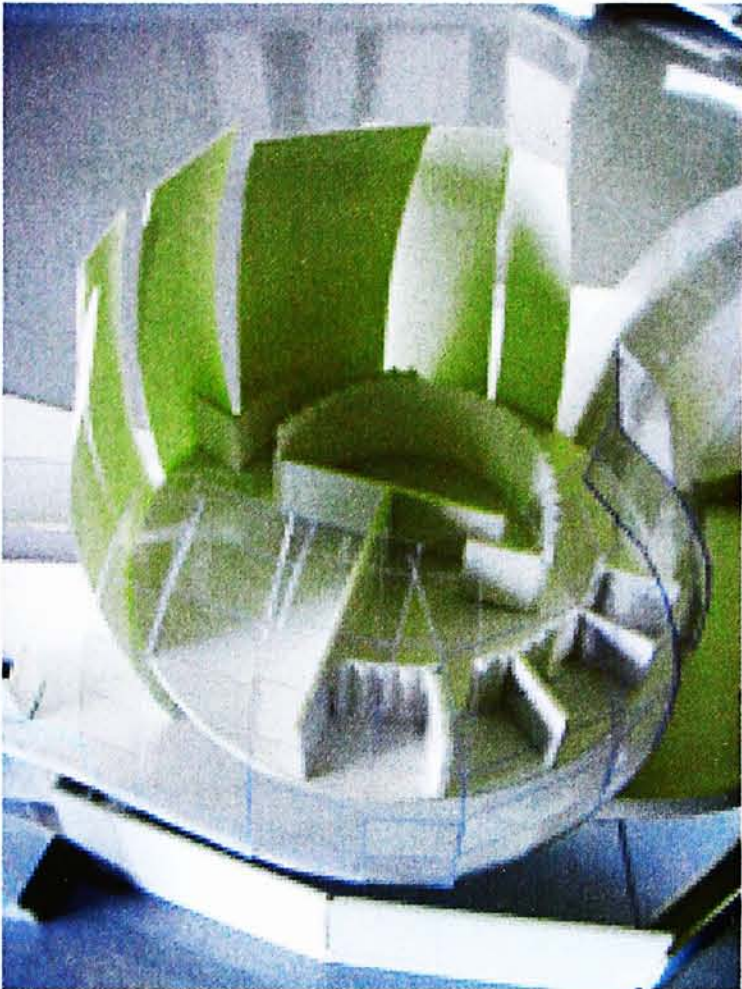


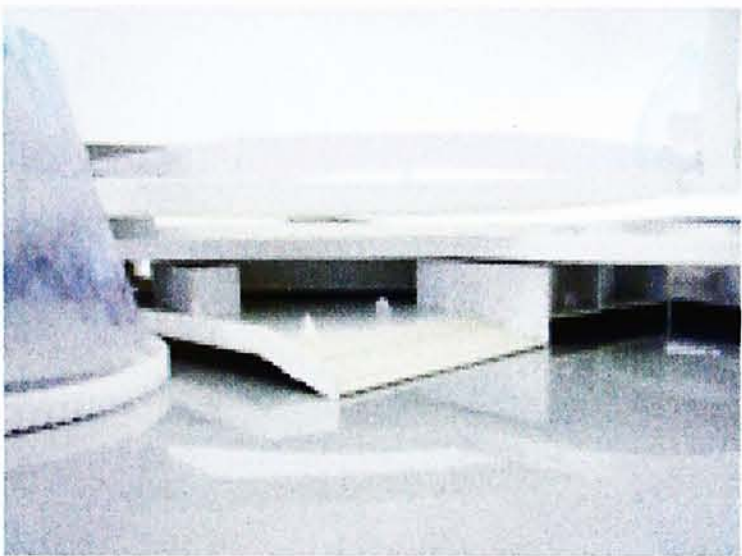
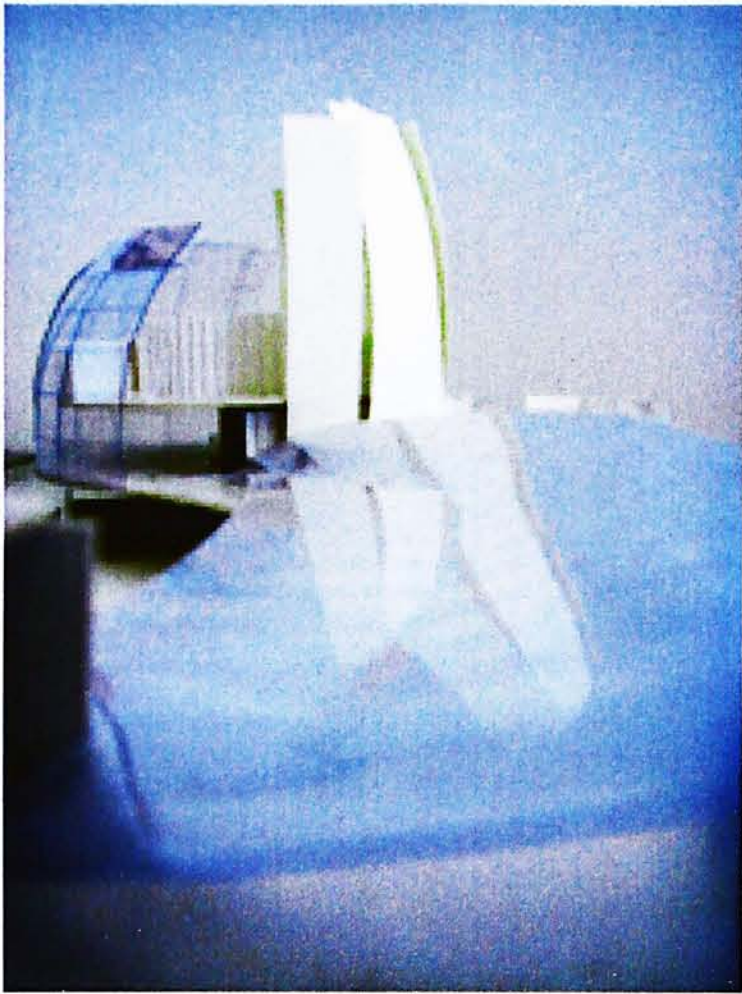
final model c

Building capacity :125
Transportation: bus, MTR
Address: Victoria Park
Road, HK



models photos





bibliography

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- 1 The fate of place
by Edward S. Casey
 - 2 The perception of space
by Steven Holl
 - 3 Feminisms and design
By Joan Rothschild and Victoria Rosner
 - 4 The poetics of space
By gaston Bachelard
 - 5 Questions of pregnancy
By Robyn Longhurst
 - 6 Building dwelling thinking
By Martin Heiddger

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